VOGUE



EARLY AUTUMN FASHIONS

AUGUST 15, 1931 PRICE 35 CENTS

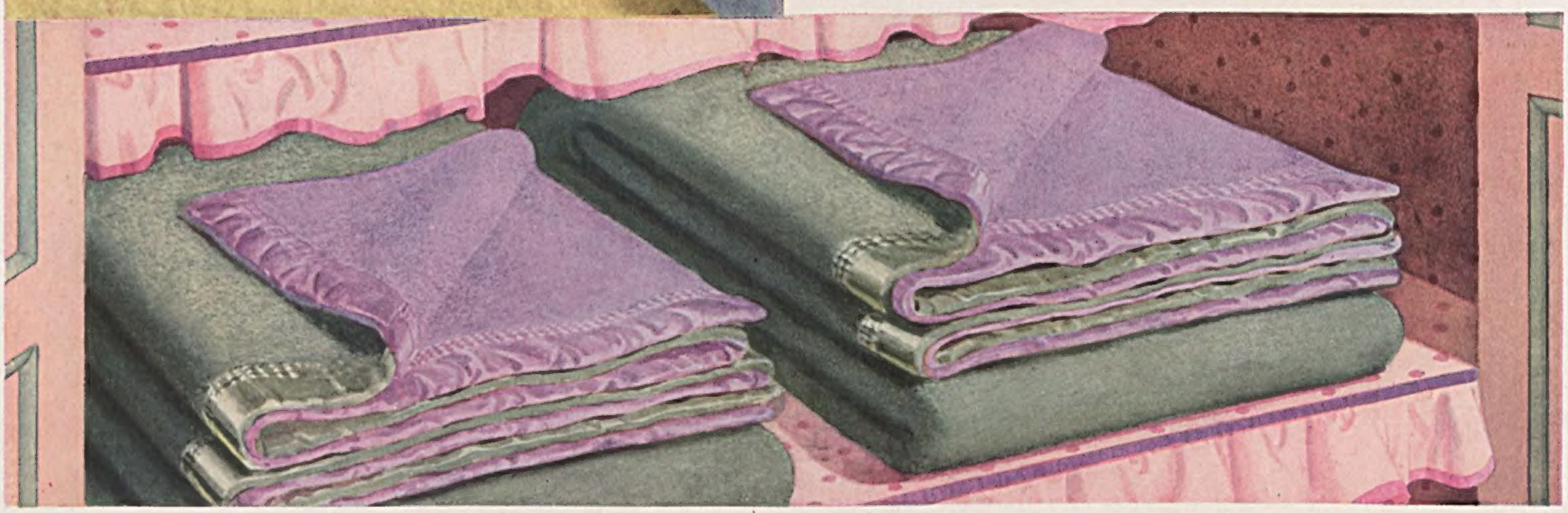
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The 10 *smartest* BLANKET COLORS *this year*

THREE SMARTLY DISTINCTIVE BINDINGS



The SWALLOW, BUTTERFLY and COLONIAL bindings of satin brocade, especially designed for Chatham blankets. Chatham all-wool blankets are pre-shrunk.



They are breathtakingly *beautiful*, these new all-wool blankets, in flattering rose, softest greens, irresistible lavender; and in ravishing blues, delicate peach and sunny yellow.

Then, to delight a man, there is a rich, deliciously warm mahogany color, especially created for a man's room.

For months we worked with stylists on the ten new Chatham colors. We experimented, discarded, added beauty until each one was a dream of smart perfection. Four of these colors have never before been seen in blankets.

AND, HERE IS NEWS! We asked a well-known artist to design three ultra-smart bindings for us. They are of satin brocade in exquisite colors to match the blankets. When you see the dashing Swallow, the gay Butterfly, the romantic Colonial, you will want them all.

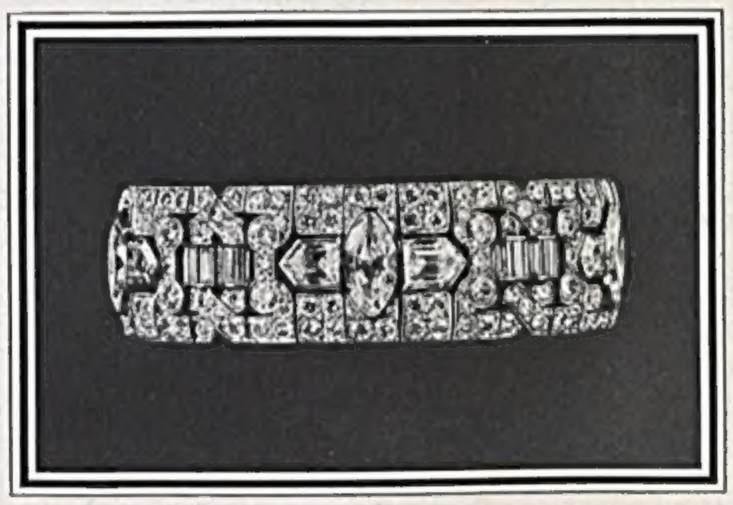
Chatham all-wool blankets are made in solid color singles; in lovely two-tone reversibles, and in solid color pairs. The latter are cut and bound as single blankets for your greater convenience. Chathams are light, yet lusciously cozy and warm. Every one is PRE-SHRUNK. They range in price from $5.00 to $16.00.

You will find all the new Chatham blankets at leading stores throughout the country. The Chatham Manufacturing Company, New York Office—57 Worth Street. Mills—Winston-Salem and Elkin, North Carolina.

CHATHAM *Blankets*

TIFFANY & CO.

JEWELERS SILVERSMITHS STATIONERS



A Large Selection of
Diamond Jewelry

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37TH STREET
NEW YORK

Bradley takes a timely stitch and shows how smart the "hand-made look" can be



WE NOTED the westward advance of the fisherman shirt and nodded our heads. Then there were all those nice knitted things from the "Grand Couture" — like Schiaparelli's crocheted blouses, and those rough heavy ones. We began to suspect we were viewing the beginnings of an important vogue.

All the reports from Bradley scouts agreed. *The 'smart ones' have gone completely knitted.* At the tennis tournament at Cannes — on the golf course at Moujins — last winter at the Everglades Club, and so on north — wherever the smart crowd stopped. Sweaters — blouses — dresses. All sorts of types and styles . . . with one characteristic in common, that *"hand-made look."*

When we saw which way the fashion wind was turning, what did we do — round up the Junior Class of an ivy-covered college — import a whole colony of Breton fishermen's wives? Not at all! We taught machines to knit like human hands. Presto! The most enchanting sweaters and suits and dresses you've ever seen!

Rough nubby sweaters for sporting needs. Loosely knit sweaters, full of character. Finely knit lace-like blouses. Frilly feminine things. There's a new Bradley sweater for every shifting mood, rough, tough, or beautiful . . . every one of them in the fashion mood of the moment.

And there are trim little dresses, runabout frocks, neat knitted suits . . . cool, practical, and just about the smartest things you've met lately. Drop in at any of the good stores in town and choose yours. . . . Bradley Knitting Company, Delavan, Wisconsin.



" . . . you might think every one had taken up knitting

● **For Valerie T. P—,** I suggested the Bradley sweater 70177 in white. Because it lends itself so well to that important sport alliance of sweater blouse and skirt. And because the finely knit yoke and the crocheted cuffs look like the work of very feminine and very clever hands. It also comes in Cherub Blue, Mauve Grey, and Bisque Beige. And it sells for about $12.50.

● **For Mrs. Charlton A—,** the Bradley sweater blouse 70174B in pale blue, because it is so very feminine. The lace-like top and youthful sleeves make it particularly good for spectator wear. It comes in all those chalky tones that identify this season. Cherub Blue, Bisque Beige, Mauve Grey, Rosebud, Yacht Blue, China Green, and White. It is priced at about $8.50.

● **For "Tonkie" S—,** the Bradley slip-over sweater 7090 in brilliant yellow. Because it is about the smartest thing in existence for active wear. Made with an understanding of sporting requirements, it has all the points of the newest sweaters . . . short, rough, done in an open-stitch. In the high colors of the year, Lemon Peel, Green, Blue, Tan, and White. The price is about $8.

● **For Caroline de G—,** the Bradley two-piece sweater and skirt 70114D in Bisque Beige. Because it's the smart way to be suited for sports and general country wear. It owes its distinction to its simplicity and to its unobtrusive all-over jacquarding. Because, too, it comes in the new warm beige tone, as well as Mimosa, Cherub Blue, China Green, and White. It is priced around $15.

● **For "Bebs" W. W—,** the Bradley one-piece frock 70120N in white and blue. Because this is the sort of runabout frock an active young girl needs. Fashioned of a variation of Chanel's most popular midsummer fabric of linen and French spun worsted, it is cool and light of weight. There are little knobs of color all through it, accented by a string belt and vertical piping of solid blue. It also comes in Maybud Green, Acacia Yellow, and Seashell Pink. It is priced around $12.50."

. . . *from a letter of* LISA POTTER
BRADLEY SHOPPING ADVISER



B R A D L E Y

SLIP INTO A BRADLEY AND OUT-OF-DOORS

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Whole No. 1418



PARFUM BELLODGIA DE CARON

En 1931, toutes les femmes élégantes qui savent rechercher le parfum distingué, se parfumeront avec *"Bellodgia"*, et obtiendront une harmonie parfaite dans le style de la nouvelle saison.

I. Miller dares to call Fashion

TWO FACED!



September promises startling revelations! Really, if Fashion keeps on, one side of you will scarcely know what the other side's doing. Take this newest of new operas by I. Miller. One half is rich, dull-surfaced suede. The other half is patent leather for gleaming contrast. And there's a bit of artful lattice work across the instep for slim flattery to silken ankles! Choose I. Miller's lovely "Emlen" and learn the latest exciting news about Fashion's double life this Fall!

Black, brown, blue or green suede and patent leather. Also suede and python combinations.

I. Miller Handbags to match and
Exquisite Hosiery to blend . . .

I·MILLER

Beautiful Shoes

Shops and Agencies in Principal Cities



REGINA

Dobbs REGINA *has all the soft curving loveliness of line that distinguished the Second Empire*—and *an added dash that is distinctly twentieth century. How gracefully it wings its way across the brow; how valiantly it turns up on one side. In Dobbs lightweight felt with two feather poms to accent the down tilt. In new Fall colors and all headsizes; $15.*

DOBBS HATS

PHILADELPHIA, PA., STRAWBRIDGE & CLOTHIER • *RICHMOND, VA.*, MILLER & RHOADES

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Dobbs FIFTH AVENUE NEW YORK

NEW YORK'S LEADING HATTERS



They hint exciting things for Fall, and keep the best of Summer's gay mood . . . these new Peacock Shoes for the in-between days. And all have the subtle flattery of a Peacock high arch and slender heel.

That touch of white so important in the "feminine" program appears as a tiny piping on Elmarre, a kid opera in the new Prado brown.



And in Thelma there's contrast . . . of dull black genuine pin seal with velvety suede. Terribly smart with those Fall sport clothes in the warm Algerian colors.

And for town and travel, softest suede in the dark Mooresque brown, combines with brown alligator in the one-strap Riverdale.





PEACOCK SHOES

You will find most Peacock Shoes priced from $10 *to* $12.50





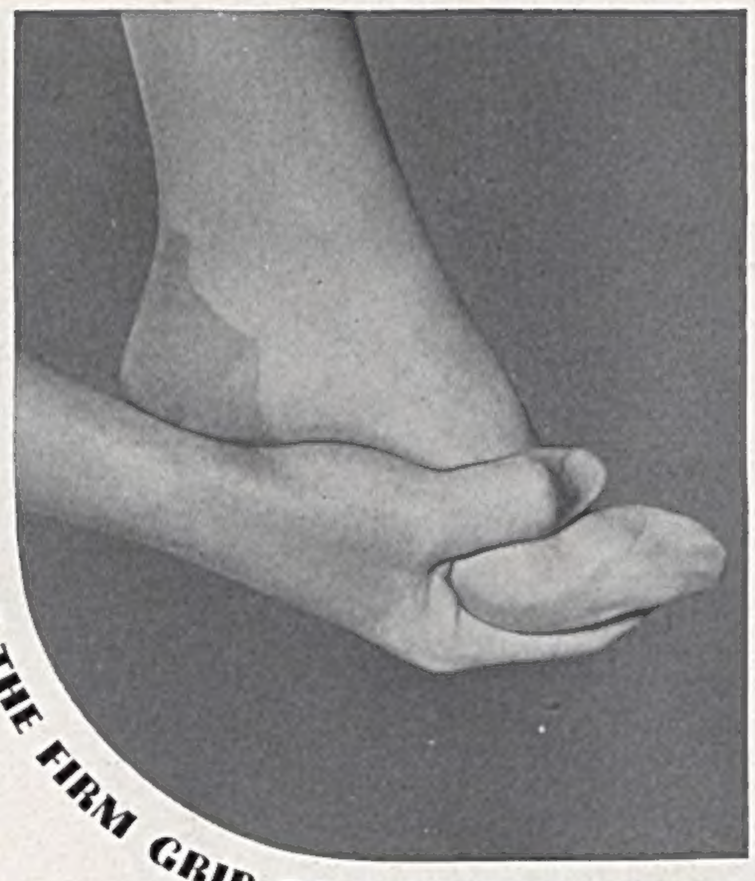
GOLFLEX

500 Seventh Avenue New York City

*

© Wilkin-Malito, Inc., 1931

Unquestioned, unrivaled in the smart September scene, is the light-weight wool frock that bases its chic on pure line... Bruyère's Falco Crêpe coat-dress, for instance, (right) lends the body a marvelously slim line...the lattice work is hand-drawn, of course...In Afrique brown, Lombardy green, Admiralty blue, black...Franketta Cloth, a new Golflex knitted material, composes the two piece frock, (left) characteristically Lanvin in its jacket-like theme...Bengali red, Guardsman blue, Alamo green, burnt coffee, black . . . Created and distributed in the U. S. by Wilkin-Malito, Inc., and in Canada by Gould Samuel & Co., Ltd., Montreal . . . Sold by all Golflex dealers...In New York, exclusive with THE TAILORED WOMAN.....$29.50



have you made this thrilling discovery?



A discovery indeed . . . true Foot Delight!

Foot Delight Shoes require no "breaking-in." From the moment you first put them on, you sense a new buoyancy of step. You may wear them all day . . . walking mile after mile *with complete freedom from fatigue.*

Evening comes. You may continue wearing the same shoes which have carried you so blithely through the day. . . . Or, more properly, you may change to another pair of Foot Delights with higher heel and in a different pattern. There are models designed for appropriate wear on every occasion, all with the wonderful Foot Delight feature.

Most models are carried in stock in a wide range of sizes, at the Foot Delight factory. They are sold by leading stores in practically every city. If you have not yet made this thrilling discovery, write us for the name of your nearest Foot Delight store.

* * *

A firm arch provides a strength of support *never before known in shoes so light.* Hidden, inbuilt features fit firmly and *softly* at the bottom of the arch, and *cushion the foot at every step.* . . . Foot Delight features are exclusive . . . patented. The principal on which they are made is altogether new and represents a *radical advance in shoemaking technique.* Only from wearing these shoes can you know how wonderful they are.

Foot Delight



For many women the Foot Delight low-heel "Miracle" Oxford is an emancipation from ugly, cumbersome "plates"

BANCROFT WALKER COMPANY . . . BOSTON . . . MASSACHUSETTS

Marda

dresses
coats
hats
bags
stockings

This Autumn . . . and in every month of the year . . . the Marda name will set apart a group of fashions that are making fashion history—the kind of clothes that say in every assured and exquisite line—This is perfect taste. This is the inspired something that is art in dress! The Marda fashion staff, considering, rejecting, and selecting, have seen what all the style centers of the world have to offer, before they singled out the sum and the summary of it all . . . in Marda fashions . . . for you.



Every Marda costume has, in its own way, the individuality of this "young-black" dress silhouetted at the left. Satin, the star fabric of the formal mode, is combined with a vanilla-beige, crinkled satin girdle and Marcel Rochas' "leg o' mutton" sleeves. MARDA DRESSES are $39.50

The Dolman coat, accentuating the newer, straighter hipline, has Chanel's notched collar and gauntlet cuffs in black Persian on spongey woolen. Such fabrics, such furs, such tailoring mark the most distinguished . . . and the most expensive . . . coats. But MARDA COATS are $97.50



The two hats, one the soft Marquis tricorne in felt, the other a huntsman type, the "Chausseur," in felt faced with suede, are very wearable examples of the tilted-to-the-side silhouette. MARDA HATS are $10.00

In the exclusive new galyac leather, the bag sketched above (right) answers the fur-trimmed note of formalized woolen dresses. For the afternoon ensemble, French suede (left) is made in the long narrow shape with a simulated tortoise ornament. MARDA BAGS are $7.50

A matching filet of Venise lace is the new "lingerie touch" in Marda chiffon hosiery. Lustreless, marvelously sheer, almost unbelievably sturdy, MARDA STOCKINGS are . $1.85

Marda fashions are sponsored by these important stores:

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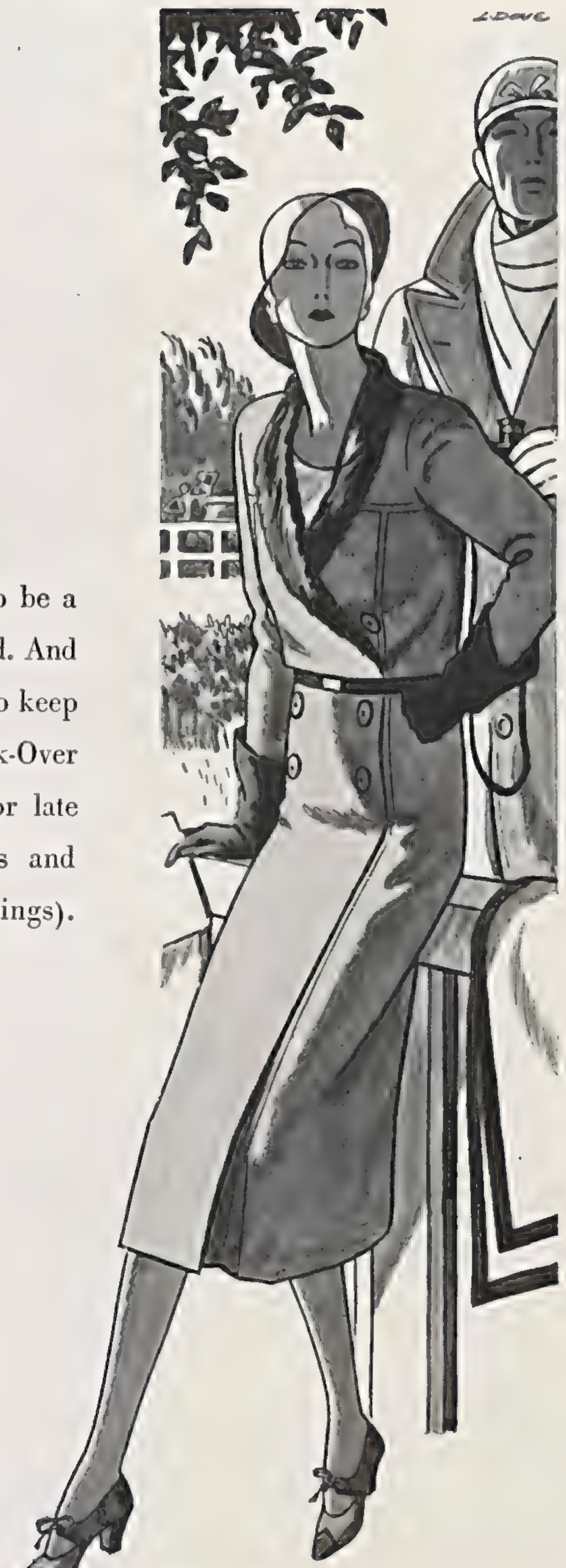
THE SATIN SUIT . . . THE DRESS OF HAND DRAWN WOOL

The new Blackshire gowns will appeal to the woman whose appearance must be a distinguished tribute to her social position . . . who is likewise alert to the added value to be had at a moderate expenditure this season. Your favorite store will gladly show you the advance Blackshire creations. Copyright Blackshire, Paris — New York.

BLACKSHIRE
dressmaker made gowns for women

a la mould

The die is cast. The mould is made. Fall 1931 is to be a season of moulded silhouettes, lines genuinely tailored. And a shoe will depend upon moulded fit quite as much to keep it in fashion as to keep it on the foot. Hence Walk-Over moulded-to-fit footwear such as the COLLETT. For late country or early town wear. A strap that laces and ties (since the smart world is returning to shoestrings).





The COLLETT, one of the new Walk-Over *Fashion Welt* shoes. As light and closely arched as the daintiest opera. Brown sueded pig (a new and sportive leather) with alligator trim and solid leather heel. Leaf brown suede with lizard calf broguing. Leather heel. Also black, brown or paddock green suede with trimming and heel of calf. Or pewter or brown simulated Calcutta lizard with calf trim and heel. Each $11.

WALK-OVER 510 fifth avenue

TAILORED TOWN FOOTWEAR
Paris · 21 Boulevard des Capucines
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In WAMSUTTA'S fineness is a balanced strength that years of wear will prove . . .

The exquisite fineness of Wamsutta sheets and pillow cases has deceived many a young person into thinking that Wamsutta Percale couldn't be very strong. Yet it *is* strong . . . much stronger — as a matter of fact — than coarser, heavier fabrics in which the threads are spun from shorter-staple cotton and the weaving is less expert.

Eighty-odd years of making the finest of cottons have produced, in Wamsutta Percale, the perfect balance of luxurious sheerness and wear-resisting strength. Long, impartial, scientific tests like Dr. Millard's have proved it. Shrewd hotel buyers have checked it up again and again . . . And, finally, every new generation of grandmothers hear it advanced as a "new discovery" by their surprised daughters who have also proved it, after the first few years of using Wamsutta Percale in their own homes.

The pastel colors, in which the new solid-color and wide-hemmed Wamsutta Percales are now being shown, harmonize most effectively with North Star Blankets.

WAMSUTTA • NORTH STAR

Wamsutta Sheets and North Star Blankets make the perfect combination for perfect comfort . . . They are styled to harmonize in color as well as quality.

Write to ★Department V-2 for a copy of the new Wamsutta-North Star Catalog

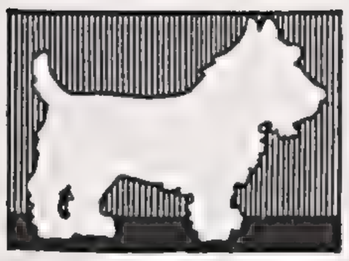
WAMSUTTA MILLS*
New Bedford, Massachusetts
NEW YORK SALES OFFICE
180 Madison Ave. New York City

NEW WAMSUTTA MEN'S SHIRTS : $1.95

In Wamsutta Broadcloth, Oxford, and Poplin. Made by one of the country's most famous shirt-makers: WILSON BROTHERS, *of Chicago. Shirts, $1.95; Shorts, 75¢; Pajamas, $3.50*

WAMSUTTA *percale* SHEETS & PILLOW CASES





You'll find the SCOTTY Label and Medallion on every genuine ROTHMOOR

WITH all their delicacy, with all their charming delightfulness and femininity there's something thorough and hardy about Rothmoors—the painstaking way they're needled—their foreign and special domestic loomed woolens—their entire makeup is for wear as well as style. There are Rothmoors for every occasion—sport coats, dress coats—for business—for college and school. Write for beautifully illustrated folder of Fall Rothmoors —and name of the store in your city showing them.

CHICAGO—337 S. FRANKLIN STREET
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ROTHMOOR COATS

FOR DRESS « « FOR SPORT « « FOR TRAVEL

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LIST OF DISTRIBUTORS

VOGUE PATTERNS may now be obtained in all of the leading American and European cities. They may be purchased in the shops listed below where one may secure expert fashion advice about personal clothes problems, and see the coloured sketches of all the new models.

HOW TO ORDER BY MAIL. Vogue Patterns may be ordered by mail from any of the distributors listed below or from Vogue Pattern Service, Greenwich, Conn., 1196 The Merchandise Mart, Chicago, Ill., or 523 Mission Street, San Francisco, California. In Canada, 70 Bond Street, Toronto, Ontario.

IN ORDERING, state the full pattern number of the pattern you select. When ordering skirts give both the waist and the hip measure; when ordering misses' or children's designs state age.

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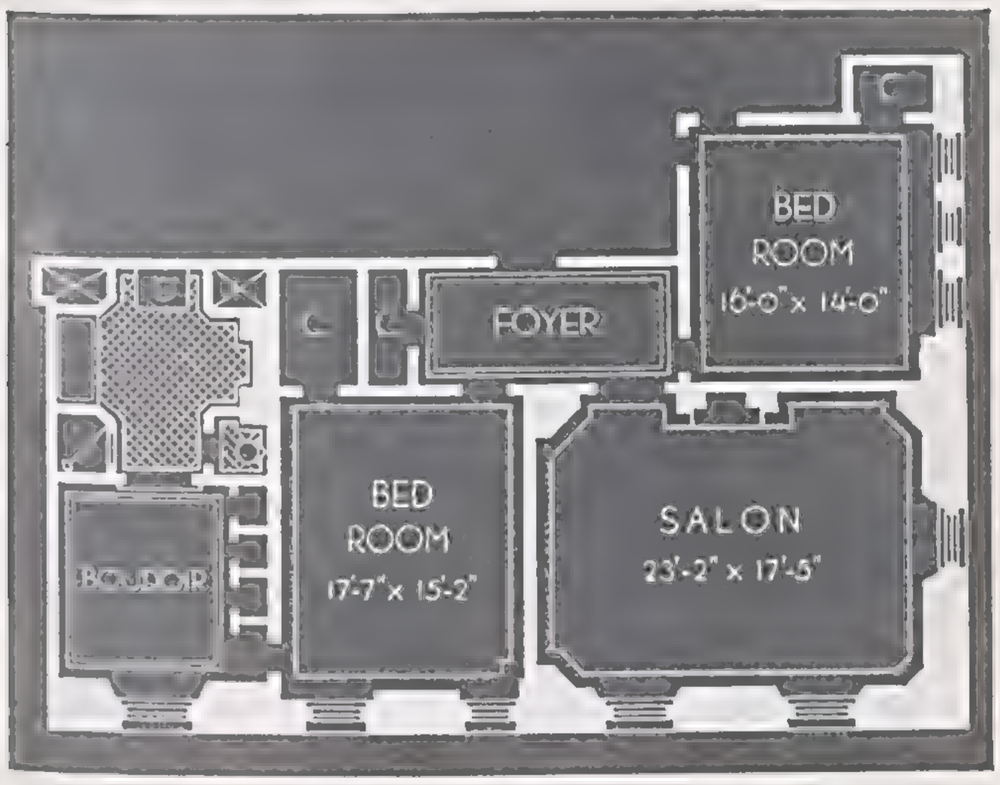
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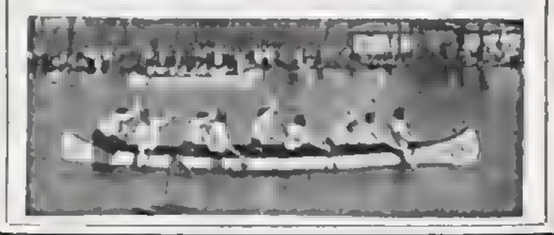
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THE Left Bank of Paris is the old part of the city that lies across the river from the Louvre and encompasses such diverse elements as the haughty faubourg Saint-Germain and the tumultuous artist quarter, Montparnasse. Along the quays are some of the greatest *antiquaires* and picture dealers, but most of the shops of this section are quite different from those the traveller knows in the rue de la Paix and the faubourg Saint-Honoré. Those of the Left Bank are less pretentious, but fascinating in their own way.

A day of shopping on the Left Bank is an amusing expedition in itself and should be done on foot, because the distances are not great and most of the shops are in the vicinity of the two great streets of this quarter—the boulevard Saint-Germain and the boulevard Raspail. Down every little side street, one catches glimpses of shops that may be interesting, but are lost to view if one rushes by in a taxi. You should really loiter along!

Cross over from the place de la Concorde and start out down the boulevard Saint-Germain, from the quay in front of the Chambre des Députés. The first shop that will catch your eye is that of G. Levat, where rows of huge earthenware pots stand before the windows on the sidewalk, suggesting the country garden. Crossing over for closer inspection, you will find that the shop is full of gaily coloured faiences for the country house, which you shouldn't miss.

All about are antique shops, for we are now coming to the beginning of the boulevard Raspail. Some are very amusing, and, among this medley, your eye will be caught by a smart automobile salesroom, that of Gabriel Driguet, the body-builder, with an inspiring window-show of picnic-lunch equipment for motorists. It makes one long to lunch by any wayside.

And so it goes. A dingy shop with an exciting collection of brass lanterns; antique shops of all degrees of pretension; a modern art gallery and library; Lipp's, a place famous for its sausages, sauerkraut, and beer; cake shops and toy shops. This quarter is, in fact, like a bazaar in some Eastern country—colourful, higgledy-piggledy, and always leading you on in pursuit of something else, perhaps.



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SOCIETY

BIRTHS

NEW YORK

Harris—On June 25, to Mr. and Mrs. Henry P. U. Harris (Mary Webster), a daughter.

Richards—On June 30, to Mr. and Mrs. Edward Lambert Richards (Elizabeth W. Carter), a son.

Rockwell—On July 4, to Mr. and Mrs. Charles Everest Rockwell (Helene Smidt), a daughter, Marie Helene Rockwell.

Stout—On June 30, to Mr. and Mrs. Gardner D. Stout (Clare Kellogg), a son.

Wyckoff—On June 28, to Mr. and Mrs. Watson Wyckoff (Kate Morgan Brookfield), a daughter.

PHILADELPHIA

McLean—On July 1, to Mr. and Mrs. William L. McLean, junior (Eleanor Ray Bushnell), a daughter, Ray McLean.

DEATHS

NEW YORK

Crimmins—On June 29, in Paris, France, Clarence Peter Crimmins, son of the late Mr. and Mrs. John D. Crimmins.

Dick—On July 2, Julia T. Mollenhauer Dick, wife of the late J. Henry Dick.

BOSTON

Burrage—On June 28, Albert C. Burrage, husband of Alice H. Haskell Burrage.

Maynard—On July 2, Henry W. Maynard, husband of Valeria Stone Goodenow Maynard.

Porter—On July 3, Doctor Charles Allen Porter, husband of Margaret Cochran Dewar Porter.

Swain—On July 1, Professor George Fillmore Swain, husband of Mary Augusta Rand Swain.

CINCINNATI

Perkins—On July 6, Mary Longworth Stettinius Perkins, wife of the late James H. Perkins.

PHILADELPHIA

Church—On June 25, Arthur Latham Church, father of Herbert Church.

ENGAGEMENTS

NEW YORK

Barclay-Hottinguer—Miss Allardyce Barclay, daughter of Mrs. Carlos G. Mayer, to Mr. Philippe Hottinguer, son of Baron Henri Hottinguer.

Boies-Schley—Miss Elizabeth Dickson Boies, daughter of Mrs. David Boies, to Mr. Reeve Schley, junior, son of Mr. and Mrs. Reeve Schley.

Corlies-Clayburgh—Miss Barbara Corlies, daughter of Mr. and Mrs. Arthur Corlies, to Mr. Albert Henry Clayburgh, son of Mr. Albert Clayburgh.

Elliman-Knapp—Miss Edyth Coppell Elliman, daughter of Mr. and Mrs. Lawrence Bogert Elliman, to Mr. Edward S. Knapp, junior, son of Mr. and Mrs. Edward S. Knapp.

Keller-Page—Miss Edith Mason Keller, daughter of Mrs. Arthur I. Keller, to Mr. William O. Page, junior.

Laimbeer-Fell—Miss Josephine Louise Laimbeer, daughter of the late Mr. and Mrs. William Laimbeer, to Mr. John R. Fell, junior, son of Mrs. Ogden L. Mills and Mr. John R. Fell, of Philadelphia, Pennsylvania.

BALTIMORE

Symington-Foster—Miss Pattie S. Symington, daughter of Mr. and Mrs. Donald Symington, to Mr. Arthur D. Foster, junior, son of the late Arthur D. Foster and Mrs. Foster.

CHICAGO

Follansbee-von Erffa—Miss Eleanor Follansbee, daughter of Mr. and Mrs. Mitchell Davis Follansbee, to Mr. Helmuth H. Freiherr von Erffa, of Schloss Ahorn, Germany.

Palmer-Lewis—Miss Bertha Palmer, daughter of Mr. and Mrs. Potter Palmer, to Mr. Oakleigh Thorne Lewis, son of Mrs. Philip S. Chancellor, of Santa Barbara, California.

WEDDINGS

NEW YORK

Baldwin-Borden—On June 30, Mr. Peter Baldwin, son of Mr. and Mrs. Peter C. Baldwin, junior, and Miss Nora Borden, daughter of Mr. Alfred Borden.

Cameron-Reed—On June 27, Mr. George A. Cameron, son of Mrs. Reynolds Driver Brown and the late George A. Cameron, and Miss Christine Patten Reed, daughter of Mr. and Mrs. Robert Rentoul Reed.

Doty-Hyde—On August 15, Mr. George Edward Doty, junior, son of Mr. and Mrs. George Edward Doty, and Miss Ann Hyde, daughter of Mr. and Mrs. William Truslow Hyde.

French-Walker—On June 25, in the Fifth Avenue Presbyterian Church, Mr. John French, junior, son of Mr. and Mrs. John French, and Miss Rhoda Walker, daughter of Mrs. Roberts Walker.

Garrick-White—On July 4, Mr. Herbert F. Garrick, son of Mr. Frederick Garrick, and Miss Katherine V. White, daughter of Mrs. Francis S. Hutchins and the late Raymond S. White.

THE SHOPS OF VOGUE



ROSELLO

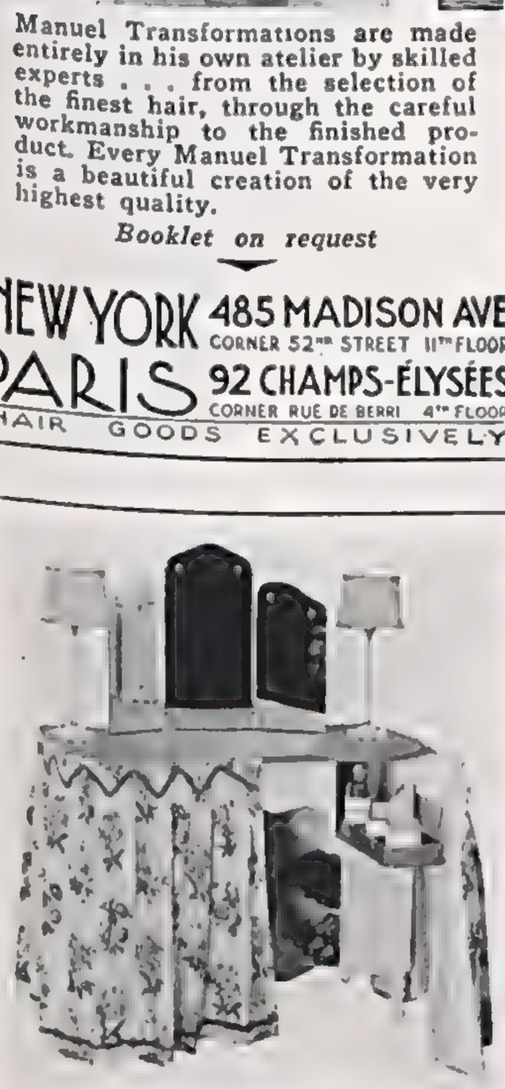
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AUGUST 15, 1931

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THERE ARE THREE VOGUES
AMERICAN, FRENCH, AND BRITISH

Edna Woolman Chase, Editor-in-Chief

Carmel Snow—Editor of American Vogue
Michel de Brunhoff—Editor of French Vogue
Alison Settle—Editor of British Vogue



Nut Honey Nougat
Virginia peanuts combined with Mexican honey and nougat.



Cream Brazil Nut
Whole Brazil nuts carefully matched for size, dipped in fondant and coated with chocolate.



Pecan Fudge
Perfect pecan halves from Texas . . . imbedded in fudge, coated with milk chocolate.



Almond Cluster
Fine flavor of milk chocolate and vanilla bean with almonds.

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Especially in August!

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VOGUE'S

eye view

of the mode

NOSE DIVES continue to startle. The mode of the milliner grows more ducky every second. All the beret addicts are putting on tiny, mashed-in bowlers and Scotch caps (page 37) and little hats with birds fluttering down their brims (page 36). Even the most "grande dame" of the older ladies are tipping their hats right down over their right eyes (page 63), and the effect of these highly arched brims on our coiffures, as you can see (page 62), is nothing short of revolutionary.

ESPRIT becomes the new word for chic. Dresses and coats, in catching up with the hats, are taking on a new verve, a spirited something, an indescribable nip—and it (page 34) is proving extremely agreeable.

FISH arriving in quantities from Canada with the compliments of fishermen friends is appearing on our tables in new ways, and, though often a cold dish, it is very hot stuff when cooked in coquille in the celebrated manner of Sherry or by the hitherto secret recipe of the master chef (pages 56 and 57) of the Racquet Club, of New York City.

LIGHT floods our salons with an indirect brilliance, which is reflected by the twinkling prisms of ancient and modern crystal girandoles and lustres (pages 54 and 55).

MIDDLE AGE looks upon itself from a more cheery point of view. To be a stylish stout and not look it (page 61), to preserve the beauty that the Gods have given you (page 62), and to do your hair in a current manner without suppressing your own individuality (page 62) are summed up in an article about dressing after one's forty-fifth birthday.

FIZZ of the gay world bubbles up in Africa at a house-party in one of the most romantic houses in the world, with white peacocks (page 44) on the terrace and Arabian servants in costume salaaming under the amused eye of our gadabout "Him." The whirl of the London season hits its zenith, English beauties pose in the Winterhalter manner and in Covent Garden boxes (pages 31 to 33), in focus to Cecil Beaton's pen and camera. Society is snapped in America, in England, and on the ocean wave (pages 42 and 43). The summer stage in four countries produces some entertaining hits and several enchanting creatures of light opera and stage (pages 40 and 41).

ECONOMY results in the discovery that the fashion of the moment lends itself admirably to the chronic financial embarrassment of freshmen, sophomore, juniors, and seniors-to-be (58 and 59). The point is proved that there are some luxuries that you should treat yourself to—in ebb times—if only for the psychological fillip they give you (page 69).

SHOP-SUEY—new little things for the house are assembled with a domesticity and canniness never before surpassed by our irrepressible Shop-Hound (pages 70 and 71).



CECIL BEATON

The Duchess of Westminster

The Duchess of Westminster was formerly Miss Lœlia Ponsonby and is the daughter of the Right Hon. Sir Frederick Ponsonby, Treasurer to the King. Since their recent marriage, the Duke and Duchess have spent most of their time at Eaton Hall, their country house near Chester, or at sea on the Duke's yacht



THE LONDON SEASON

By Cecil Beaton

THE buttoned footmen unroll the magic red carpet down to the curb, the staircases are ablaze with rambler rose-trees, the fireplaces are stacked with hydrangeas and cubes of ice, tired wired roses adorn the mantelpiece, the buffet is festooned with swags of smilax, and bowls are filled with strawberries and ice-cream. Iced champagne and lemonade are poured into glasses especially hired for the occasion. Mr. Trevilcock, the little linkman with his twinkling eyes, tall hat, and lantern, salutes, opens the car door, says "Good evening, my Lady," salutes again, and the car gives way to another—for we are in the middle of that elaborate ritual known as the London Season—that rite which, though seeming never to lack variety and interest, is identical to last year in its routine.

Skirts may be short or long, but, year after year, chiffon is imprinted with full-blown roses, picture hats are decorated with cornsheaves, and florists must take in a large stock of clove carnations and gardenias for button-holes. However disastrous the financial crisis may be, there must always be the accepted festivities given in honour of the coming out of the Duke's daughter; there must always be innumerable other débutante dances; the crowds will appear especially for the Chelsea Flower Show, the Military Tattoo, and the Derby races. Every year, the Mall must be lined with cars containing proud mothers and powdered daughters, and, every afternoon, there is a continual stream of visitors calling at Buckingham Palace to sign the Visitors' Book. This year, though a poor prospect was predicted for the season, the gaiety and glamour have reached almost pre-War heights. Admittedly, there are now a lesser number of parties from which to choose each evening, each is considered more of an "occasion," people are less exhausted, less blasé, they are grateful for any entertaining and feel beholden now, if ever, to "keep up appearances"—and the tiaras have been brought out with the greatest satisfaction. Every one feels that pomp and circumstance must be upheld and that pageantry, of which there is nowadays comparatively little, should not die out of the London Season.

Hearts throb to the beat of the military band, the guards' uniforms are vivid in the sunlight, the horses seem unnaturally polished, and the arrival of the King and Queen at the Ascot races is one of the most impressive survivals of almost mediaeval splendour.

Music has played an important part as a feature of the London season. At the opening of the Covent Garden opera season, the scene was as glamorous as pre-War Vienna. Every lady possessing a diamond wore it. Fans fluttered, there was the thrill of an electric atmosphere. The Duchess of York sat in a bower of roses in the Royal box, with its barley-sugar columns of gold and crimson curtains, and the Duchess of Westminster's tiara set people aghast. At the opening of the Russian Opera and Ballet, at the Lyceum Theatre, the scene was equally brilliant, with Lady Howe and Lady Cunard and Mrs. Corrigan in boxes, and it was then that you realized what a big thing the London Season was—not just a vague phenomenon written about by gossip writers, not an event participated in by your own particular and fortunate friends. And that it exists, also, for thousands of caterers, tailors, florists, dressmakers, and milliners, who are busily employed overtime, feeling that they themselves are part of the fervid gaiety.

There have been attempts to revive the Diaghilev ballet, there has been the Ida Rubenstein season, and, when the Sargeant Courtauld concerts ended, the Æolius concerts began, organized by Miss Olga Lynn with American Mrs. Charles Cartwright as chairman. All the genuine music-lovers, as well as the "smartistics", thronged to the white marble hall of Lady Louis Mountbatten's house and the Marie Laurençin drawing-room of Lady Cunard to hear Sir Thomas Beecham conduct and Elizabeth Schuman and Lotte Lehmann sing. Arthur Rubenstein, during his short visits, has been busy at the piano every night, and,

when there has not been some great musical festival, there have been the charity pageants. These play a greater part in the life of society ladies in London than in any other capital; and, although for many years these organizations have been overdone, still, great interest is taken each time Lady Diana Cooper is to appear as Helen, a Madonna, or Venus herself. Not only are the expensive tickets sold out, but the streets are lined with onlookers who spot the celebrities. These onlookers line up early, and those fortunately situated proffer books for the autograph of Mrs. Beck as Madame Récamier or Lady Lavery as Emma Hamilton.

This summer, there have been pageants galore. Ladies dressed as flowers in a "Garden Pageant"; ladies dressed as Infantas; as bogus dairymaids in an eighteenth-century *fête champêtre*, and ladies distributing favours in cotillions. There have been "Famous Beauties" pageants with the beauties of to-day dressed as the beauties of yesterday, and here, again, you see Cleopatra, Beatrice Cenci, the Gunning sisters, and the Empress Eugénie and her court. In the "Beauty As I See It" tableaux, the Marquise de Casa-Maury, Lady Lavery, Lady Louis Mountbatten, and Mrs. James Beck posed in a modern setting. There has been a complete reproduction of the Duchess of Richmond's Waterloo Ball, given by the Duke of Wellington's daughter-in-law, Lady Douro, with rows of footmen in uniforms of the period, the women dainty and simpering in damask panniers and misfitting wigs, and the men self-conscious of their bows.

And, oh, the glint of the charity balls! The two princes put in an appearance at Lady Milbanke's Derby ball.



THE MARCHIONESS OF CHOLMONDELEY CECIL BEATON



COUNTESS HOWE IN HER BOX AT COVENT GARDEN

Every week, every big hotel holds a "Speed" ball or a "Good Will" ball, or a "Consolation" ball, and you will see the identical gang at each. Lady Alexander, on all the committees, bespangled and beplumed; Lady Newnes and the proud possessor of those names we know so well by sight in the "Times" lists. Sir Trehawke and Lady Kekewich, Sir Bindon and Lady Blood. Oh, Sir Trehawke!!

In the large beige dressmaking establishments, Madame does not know how to deal with any further orders until after Ascot, and the little woman round the corner who so successfully runs up "quite a smart confection" has her mouth full of pins as she kneels to an accompaniment of cracking joints to shorten by a hair's breadth a vast, spangled crinoline or tiptoes to "let out" a gusset. Tinsel and gelatine are ruched by the mile, and the chiffon employed would stretch from here to the North Pole.

There is the rush to be in time for lunch, a delay, and, for the rest of the day, one is late. The week-ends spent lying under the trees recuperating are a salvation. The faces and hair you know so well in London look different in new surroundings, people take on a new magic in their tennis clothes or paddling on the river. The gossip never ceases; what the gossip columns dare not tell is received with a rapturous reception. The picture exhibitions of the week will be dealt with—the new Derain's, Lord Berners' landscapes, and Baroness d'Erlander's portraits. The newest novels are ordered from the shops of Mrs. Arthur James or Mrs. Drogo Montagu, née Tanis Guinness.

It is long past time to dress for dinner; at last, the weather is warm. At dinner, candles are superfluous, but they must be lit to create a theatrical formality. Were England utterly penniless, there would always be the London Season, for it is as much part of her as the climate. Englishwomen will bring out their Ascot hats and wear them with a vengeance, even if they are not new. Although we talk and read of the Bright Young (Continued on page 84)



CECIL BEATON

Miss Baba Beaton as the Empress Eugénie (next to left) is surrounded by Miss Jess Chattock, the Hon. Nancy Mitford, and Miss Carol Prickard, as Ladies-in-Waiting. They are dressed for the Famous Beauties Ball—one of the innumerable pageants that are a colourful part of any London Season

At the Famous Beauties Ball



HEIM—BONWIT TELLER • HEIM • PATOU—SAKS-FIFTH AVENUE

Last year, you wore a vivid dress under a dark coat. This year, you turn the tables, reverse the trick—put a bright coat over a dark dress. Black-and-green is a good combination to work with, as you see in this evergreen broadcloth coat, "Oscar," trimmed with black astrakhan, worn over a black dress

Another object-lesson of the black-and-green school—this coat, "Pornic." It's of one of the new pebbly wools, with an almost imperceptible cloud of fuzz, in black with an overtone of green. It swoops in beautifully at the waist and has gauntlet cuffs. Anything but the new slip-under gloves would be wrong here

"Cozy Corner" is another interesting corner on the green wool and black astrakhan situation. The revers collar and the kimono sleeves combine to give an effect of width that sets off the narrow, belted waist. There's an insert of the woollen, at the back of the collar, in the new way Patou is fond of



PAQUIN—BERGDORF GOODMAN

BRIGHT COATS

over dark-toned dresses are newest

In colour and everything else—here is a perfect portrait of chic for the coming year. The broad-shoulder effect, managed by a rounded shawl collar with a deep oval opening, makes all the more of the dented waist. And very significant—the horizontal buttoning and the moss-green wool with curly black astrakhan



HATS

with new esprit

Clapped flat against one ear and cheek, shooting high up on the other side, leaving almost half of the head bare—this white felt hat, upper left, leaves no doubt as to the Great Change at the top of fashion. A tiny bird takes off from the highest point of "Patte de Mouche"

Another innovation—in a season bubbling with them—is this visor cap, centre, with a flattened crown. Agnès calls it "Le Kid," and an urchin's cap is what it looks like. It is of black felt, with a velvet bow. The northeast corner of the head is the place for it if you seek ultimate chic

The place for your hat is on your ear—as this model, "Inclination," demonstrates pretty clearly. It's of black velvet—stuff that Agnès is amusing herself with just now, and it has two tiny red quills that slide forward, as it were, along with the hat: model from Franklin Simon

MARIA GUY—BONWIT TELLER • AGNÈS—FRANKLIN SIMON • AGNÈS—BERGDORF GOODMAN

Half the head goes bare



TALBOT—BENDEL • MARIE BELAIR—MILGRIM • MADO—BEST • TALBOT—SAKS-FIFTH AVENUE

Fine feathers make the autumn hat

Here is the mannish bowler that is making hat history—though it is never quite the same twice. It's of black felt, called "Plume d'Ivoire," and a brain-child of J. Suzanne Talbot. The down dip at the left is accented by a surrealistic white feather with a smart touch of red in it

Marie Belair, a brand-new house, is already causing a stir. This is her tiny black satin toque, "37," with two white feather fantaisies curving around each ear and sweeping forward over each shoulder, to finish off the dashing line that begins strategically at the right eye point

With hats perching on the head at all odd angles—no wonder some one thought up the idea of tying them on. Mado seizes on the idea to make "Chantilly," a charming hat of brown and tilleul-green velvet, the green repeated in the big, soft bow that ties under the brim at the left side

There's nothing like a feather, it seems, to accent the slant or curve of a brim; and a red feather is the most effective accent you can have. Here is J. Suzanne Talbot's, "Bersaglière," a black felt with a red-and-black cock feather, playing up the roll of the brim in a chic and piquant manner



ALTMAN • HICKSON • BERGDORF GOODMAN

The conquering five of the fur world

MINK—on and on it goes—one of those undying, forever-and-ever furs that is more of a gilt-edged investment than ever, this year, at such moderate prices. This coat, with its slim, fitted body and slight flare, has a shawl collar that may be worn high in the neck or cape fashion on the shoulders

SUMMER ERMINE has a distinction all its own coupled with sturdy wearing qualities to please the most practical-minded. A very clever collar has been put on this coat—it can be worn scarf-like, as is, or in revers. The slim waist-line extending to a gradual flare gives plenty of wrap to the skirt

BLACK PERSIAN LAMB is entirely out of the dowager class now. The furriers have cut years from its age—made it very young and chic, as you can see from this coat with its Vionnet collar lines, smart widening of the sleeves, and buttoned fastening. The barrel muff is decidedly a 1931 accessory



BONWIT TELLER • MILGRIM

A little fit, a little flare, and much fastening

SEALSKIN—which has been hibernating for several seasons—has come out of its lair to create a real stir. The Hudson genus was trapped for this particular coat, which is tailored and snugly buttoned, according to the creed for trimness, and has smartly wide Persian lamb revers to match the barrel muff

RUSSIAN CARACAL, supple, beautiful, sleek, makes the perfect black coat for afternoon wear. The one you see here is cut in exquisitely slim lines—unbelted, but with a tie fastening at its slightly fitted waistline. Don't overlook the new U-shaped collar treatment and the widening sleeves



ZANDER & LABISCH

NEW YORK—GERTRUDE McDONALD

BERLIN—ERIKA VON THELLMAN

PARIS—JANE MARNAC

ROSAMOND PINCHOT

NEW YORK—ADELE ASTAIRE

HOYNINGEN-HUENÉ, PARIS

• High notes in "Billy Rose's Crazy Quilt" is Phil Baker's playing of the accordion • Serge Lifar, maître de ballet at the Opéra in Paris, and Mademoiselle Spessiwtzewa created a sensation in a modern ballet, "Bacchus et Ariane" • Gertrude McDonald's magnificent legs decorate "The Third Little Show" • In Berlin, Erika von Thellman plays in "Schofför Antoinette," a French farce • Adele Astaire romps through "The Band Wagon" • "La Vie Parisienne," the famous opera bouffe of Meilhac and Halévy with Offenbach's enchanting score, is having its sixth revival in Paris since 1866

THE SUMMER STAGE

In four countries



STEICHEN

NEW YORK—PHIL BAKER IN "CRAZY QUILT"

WHEN it is not too hot in New York to talk at all, every one is talking about the four great shows that grace Broadway like four bonfires. These are "The Band Wagon," with its songs and silliness rendered by such flames of the theatre as Tilly Losch, Fred and Adele Astaire, and the grimly funny Helen Broderick; the "Ziegfeld Follies," bigger, brighter, and more glorified than any show in the long history of the Follies; "The Third Little Show," which gets called "The Third Lillie Show," because Beatrice Lillie is so magnificent in it; and "Billy Rose's Crazy Quilt," with Phil Baker and Fannie Brice adding to the hilarity.

In London, there's an even longer list of pet have-you-been-to's. Any débutante will ask you: "Have you been to "Autumn Crocus" at the Lyric, and wasn't it sweet, and didn't you adore Fay Compton and Francis Lederer making love on their two Tyrolian balconies? And have you been to "White Horse Inn," the big, spectacular hit at the Coliseum, which is Tyrolian again—so Tyrolian that one critic said he had never been so tyrolised over before? And have you been to "The Good Companions" at His Majesty's, and did you think it as good as the book, and could you expect it to be? And have you been to "The Barretts of Wimpole Street," and didn't you love Gwen Ffrangcon-Davies, and aren't you glad modern fathers aren't like Cedric Hardwicke?"

There is the cosmopolitan opera at Covent Garden, with comments on the avoirdupois of the performers. There is the Russian opera at the Lyceum, where there have been Beecham nights and Chaliapin nights—of course, the voice of Chaliapin is not what it was, but, my dear, his acting! And from the opera, it is but a short step (for our débutante) to "Ever Green," the showy show at the Adelphi, and how much it must have cost Mr. Cochran to put it on, and the charm of Jessie Mathews.

Fortunately for our débutante, there are not many plays in London this season to make the public contract its brows. They say that Bernard Shaw is writing a new one called "It's Too True to Be Good," which sounds terribly clever. But there is no vogue just at present for the play that makes you think or even for the play that makes you think you think. So we may turn comfortably to John Van Druten, and the fact that he has two successes running concurrently. It must be remarked that John-Van-Druten-who-wrote-Young-Woodley (for this, in conversation, is practically, one word) is certainly very clever and must be growing extremely rich. The question of the moment is whether you prefer his "After All" or his "London Wall"? "After All" is all about home, reminding us at once how hateful and how lovable the old place is. This is the play with Madeleine Carroll in it—and, of course, Lilian Braithwaite, but Lilian Braithwaite is mentioned as an afterthought, for Madeleine Carroll is so much younger and (temporarily) so much more beautiful. "London Wall" is not quite so touching as "After All." But it is diverting to see what office life is really like and to wonder whether it really is like that, with all the stenographers indulging feverishly in love's young dream during the pauses between the dictation.

Murder plays seem to be as popular as ever. A very good murder play is "Payment Deferred" at the Saint James's, where you may see Charles Laughton as a suburban murderer who has made a fortune, but who is tied to his squalid house because of the corpse he has buried in the garden. Charles Laughton will soon have a longer list of crimes to his name than (Continued on page 84)



HUENÉ

PARIS—SERGE LIFAR AND MADEMOISELLE SPESSIWTZEWA



LADY CYNTHIA MOSELEY AND HER DAUGHTER, VIVIEN

CECIL BEATON

HERE and THERE

And midway between

• International politics, international law, international sports, and now international chic. At the left, Lady Cynthia Moseley, the beautiful daughter of the late Marquess Curzon of Kedleston and of the former Mary Leiter. Note the style of her white wool scarf and the way she does her hair. Note also the very smart pyjamas worn by her daughter, Vivien, which, with a white sweater, are an extremely good outfit for a little girl. The Hon. Mrs. Drogo Montagu was formerly Miss Tanis Guinness, one of the daughters of the late Mrs. Benjamin S. Guinness, for whose wonderful parties in Washington Square New York still pines. Mrs. Cavendish Bentinck and her sister, Mrs. Bullock, are snapped at Cannes in the gardens of the Villa Béatrice. The Hon. Mrs. James Beck is wearing yellow tweeds and a yellow shirt, in the celebrated manner that has been emulated from Sussex to Siam.

(ABOVE, LEFT) THE HON. MRS. DROGO MONTAGU • MRS. CAVENDISH-BENTINCK AND HER SISTER, MRS. BULLOCK • MRS. JAMES BECK



MR. AND MRS. MARSHALL FIELD



MARY PICKFORD AND NOEL COWARD

• Mr. and Mrs. Marshall Field are returning to this country on the Bremen. Mary Pickford and Noel Coward are going the other way on the same ship. Mr. Coward's new play, "Post Mortem," will appear in the autumn. Miss Edith Baker is just off the merry-go-round at the Baby Fair



MRS. WILLIAM AVERELL HARRIMAN



MISS WHITNEY BOURNE MISS NORA GRACE MISS EDITH BAKER

MRS. NATHANIEL P. HILL



BEYOND THE TILED POOL IN THE ERLANGER GARDEN RISES AN ARAB VILLAGE

A HOUSE-PARTY in TUNISIA

As seen by him



WHITE PEACOCKS GREET THE GUESTS JOHN McMULLIN

EVERY one in Europe has heard of the Erlanger palace in Tunisia. It is a famous house—one of those modern houses about which there has grown up a legend and an atmosphere of unreality that leave unchallenged the most colourful description of the returning visitor. Like "Lancut," the Potocki place in Poland, the Prince of Pless's castle in Silesia, and the Balsan house at Eze, Sidi-Bou-Saïd conjures up a picture so different from the more accessible houses of the country house-party set that the guest who is honoured with an invitation tingles with the thrill of a new adventure at the outset of the journey—and returns still walking on the clouds.

Debarking at Tunis on a hot afternoon, amid the noise and jostling of the Arabs and distracted third-class passengers, our house-party presented a formidable sight. It consisted of Lord and Lady Brownlow, the Reed Vreelands, the young Leo d'Erlangers, Lady Mendl, and myself, with some six servants and countless pieces of luggage piled high like the equipment of an explorer's expedition. My first thought was that nothing less than a magic carpet and the genii of the fairy-tales could ever disentangle us from the bedlam and bear us away to the Arabian Nights' palace waiting to receive us in the far-distant hills. But somehow, as often happens at moments like this, all at once everything was arranged.

In a caravan of motors, we left Tunis behind and sped over the level plain that was once Carthage, towards the hill-top where the village of Sidi-Bou-Saïd, turning rainbow colour in the sunset, guards the entrance to the harbour of Tunis. Passing an arched Arab gateway, we arrived on a white marble terrace, overgrown with a tangle of mauve geraniums, that stretches to the door of a white palace, rising



BARON RODOLPHE D'ERLANGER AND LADY MENDL



LUNCHEON IN GENERAL DE CHAMBRUN'S PALACE

out of the rocky hillside. The blue, blue Mediterranean spread at our feet and the white, white Arab village, crowning the hill at our backs, were visible through tall, beautiful cypress-trees.

The doorway disgorged Arab men servants, attired in baggy white trousers, short blue jackets, fezzes, and the pale blue and white sashes of the house livery. Inside, the great white marble hall, broken up by slender pink marble columns supporting arches that looked like white ivory carved as fine as lace, was already shuttered against the coming of night and dimly lit with indirect light. An alabaster bowl, full of floating flowers, dripped water into a square pool that flowed away in a little canal to the outer courtyard, and smoking incense-burners gave off the odour of amber, the last touch to the dream-like surroundings that enveloped us.

We were told to hurry off and change for dinner. And changing for dinner meant changing to anything that was not a dinner-jacket. I was led along an endless underground marble corridor, lighted from the garden above by bull's-eyes in the centre of each arched dome, and up a flight of stairs to the guest-house, on a terrace above the palace. From the windows of my room stretched three astonishing vistas. On one hand, a long, yellow-tiled pool between rows of cypresses, with the minaret of an Arab mosque rising like an obelisk from the rainbow coloured village in the last light of the sunset—more like a stage background than a reality. Before me, the sea and the rising moon seen over the roof of the palace, which, from where I stood at the window, looked like a miniature Arab village in itself, with its little minarets and the domed contours of the roofs, the shadows of the deep wells (Continued on page 92)



LORD AND LADY BROWNLOW

MR. AND MRS. REED VREELAND



VIONNET—MARY WALLS • VIONNET—BENDEL



STEICHEN

Vionnet believes in mounting waist-lines



HOYNINGEN-HUENÉ, PARIS

PATOU—SAKS-FIFTH AVENUE

It's vertical lines, rather than diagonal, that lead to chic in the new mode. In this mauve-beige satin frock, "Fascination" (right), Patou puts a bow at the centre front and uses revers. Saks-Fifth Avenue has made this dress for Beatrice Lillie. The barefoot sandals are the latest Paris whim; Pinet

In the lovely, shimmering gown at the left on the opposite page, delicate crystal beading meets at a definitely high waist-line against a background of white chiffon. The shoulders seem all the barer because of the necklace décolletage. The bracelets are from Black, Starr and Frost-Gorham

One of the newest evening shades is the pale, opalescent mauve-pink of the satin gown at the right on the opposite page. Its waist-line is high, too, emphasized by scarf ends that outline the décolletage and tie around the figure. Slippers from I. Miller; jewels from Black, Starr and Frost-Gorham

Patou favours vertical lines and perfect balance



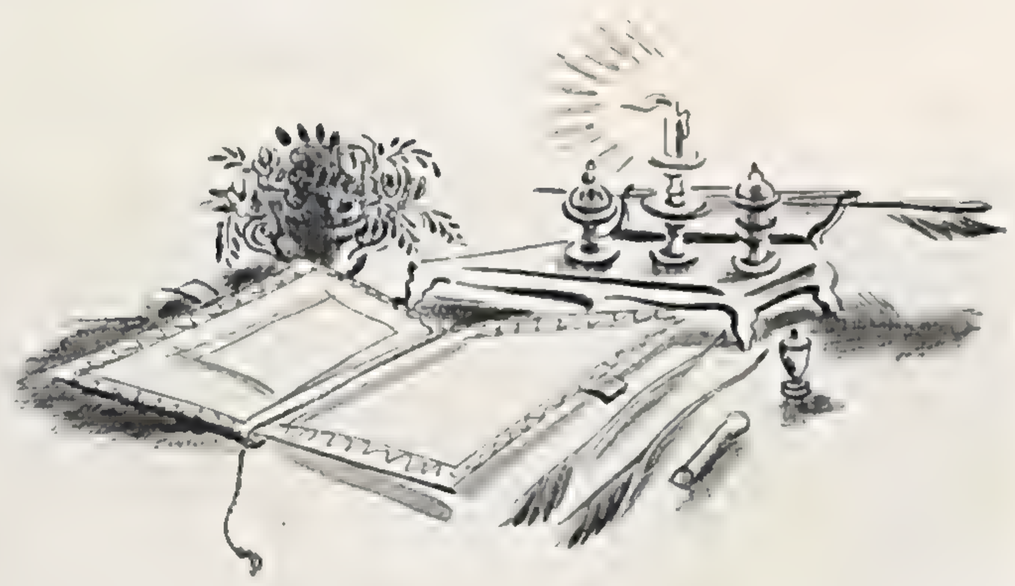
STEICHEN
HAT AND SUIT FROM JAY-THORPE

Tilly Losch—newly old-fashioned

This is a season to mix your dates—as does Tilly Losch, one of the delightful members of "The Band Wagon." The sleek black caracal jacket of her jacket suit suggests 1880, her little black felt hat looks like Empress Eugénie, and the total effect is autumn, 1931. The coat ends just below the fitted waist-line and is just as supple as its wearer. The single white caracal revers adds contrast

THE DEATH of the BILLET-DOUX

By Margaret Case Morgan



Margaret Klopstock, the wife of the German poet, wrote, in 1758, to her husband, who was absent for a few days in Copenhagen:

"I don't know how I shall feel when I see you again. When I think of it, I am as agitated as when I think of hearing the voice of my first child. . . . . Adieu, till to-morrow; let me know that you have set off, that I have written this letter to no purpose. Only, my beloved, come, come, come!"

Last winter, in New York, a wise and charming lady whose husband had been gone far too long on a golfing trip, in Bermuda, heard from reliable sources that he was making sprightly with a number of moving-picture actresses there on location, that he had been seen—and heard—to be spectacularly in wine, and that, in general, he was finding the coral island more coral than moral. She sent him a telegram, mildly reproving in three words. The three words were: "Come, come, come!"

These two women lived nearly two centuries apart, but the decline of letter-writing from an art to a duty spasmodically achieved, and from that to practically nothing at all, is recent enough to engulf in a gentle melancholy for things past anybody who has the time to be engulfed in anything whatever. For it is a fact that people dictate to secretaries, they scribble thousands of personal notes on the most elegant stationery, they send telegrams; but, almost nowhere among all the current assembly of beautiful, busy women intent upon improving their faces and their minds, do we find that urge to write a charming letter which made the witty correspondence of such women as Madame de Staël and Madame de Sévigné deathless.



Of course, it is true that everybody is too busy to write letters, these days. (Don't ask them what it is that keeps them so busy; they would be much too busy to give you a satisfactory answer.) But there are a good many other plausible reasons, too.

There is, for instance, that inexplicable and utterly feminine peevishness (frequently observed in men, as well as in women) which is expressed in the dear old phrase: "Well, I don't see why I should write to her until she writes to *me!*" This is unanswerable and may be left at that.

Then, there is the comparative dearth of Absent Friends. A letter is presumed to be a message of love, friendship, or cheer to an absent friend; but, what with Palm Beach and Hot Springs and Paris and Long Island beckoning in their appropriate seasons, everybody now seems to go away at the same time. And when practically everybody is an Absent Friend, who is going to start the friendly chain of letter-writing? As for the people who are obliged to go away while their friends are still in New York—this is particularly true of New York—, it is a deplorable, but undeniable truth that they simply cease to exist for the friends whom they have left behind, until they either return, break the bank at Monte Carlo, or marry Queen Marie.

The unfortunate disposition of women to publicize the letters they receive has, unfortunately, stunted what might have come to be the full-blown art of writing letters. Not actual blackmail—although this, one of the sturdiest infant industries in the United States, is among the best arguments against putting one's thoughts on paper—but the proud and wistful confidences of the woman who has received "the *dearest* letter, my dear!" and is entirely unable to keep it to herself. I know a man who has been obliged practically to retire from society because he sent a note to the lady of his choice and signed it "Your woodland faun," the name by which she was, lamentably, accustomed to call him in private. She read the note to a friend who happened to be with her when it came and failed to conceal the signature; and since the man looks like nothing so much as a kindly rubber merchant (which he is), the increasing number of people who subsequently heard the story found its humour (Continued on page 86)

THE OLD VERMONT MANSION

of Mr. and Mrs.

Joseph Winterbotham



WHITE COLUMNS OF 1800 AND AN OCTAGONAL CUPOLA

ON one of the wide elm-shaded streets of Burlington, Vermont, stands this beautiful old yellow mansion, built about 1800. Inside, there is a magnificent collection of paintings, including many valuable moderns, hung in high-ceilinged rooms, which Mr. Winterbotham's sister, Mrs. John Alden Carpenter, has decorated in her shiny satins and brilliant hangings. The white screen in the drawing-room, by Pruna, represents Mr. Winterbotham's daughter, Mrs. George Schieffelin, and his niece, Miss Ginny Carpenter. On the grounds, in a little columned pavilion, the law offices of a former owner, more of the collection is lodged, behind wood panels that open and shut to show the various treasures.



DRIX DURYEA

A FRENCH VELVET CARPET, LACQUER-RED VELVET CHAIRS, A SEA-GREEN SOFA, A COURBET, AND A PISARRO



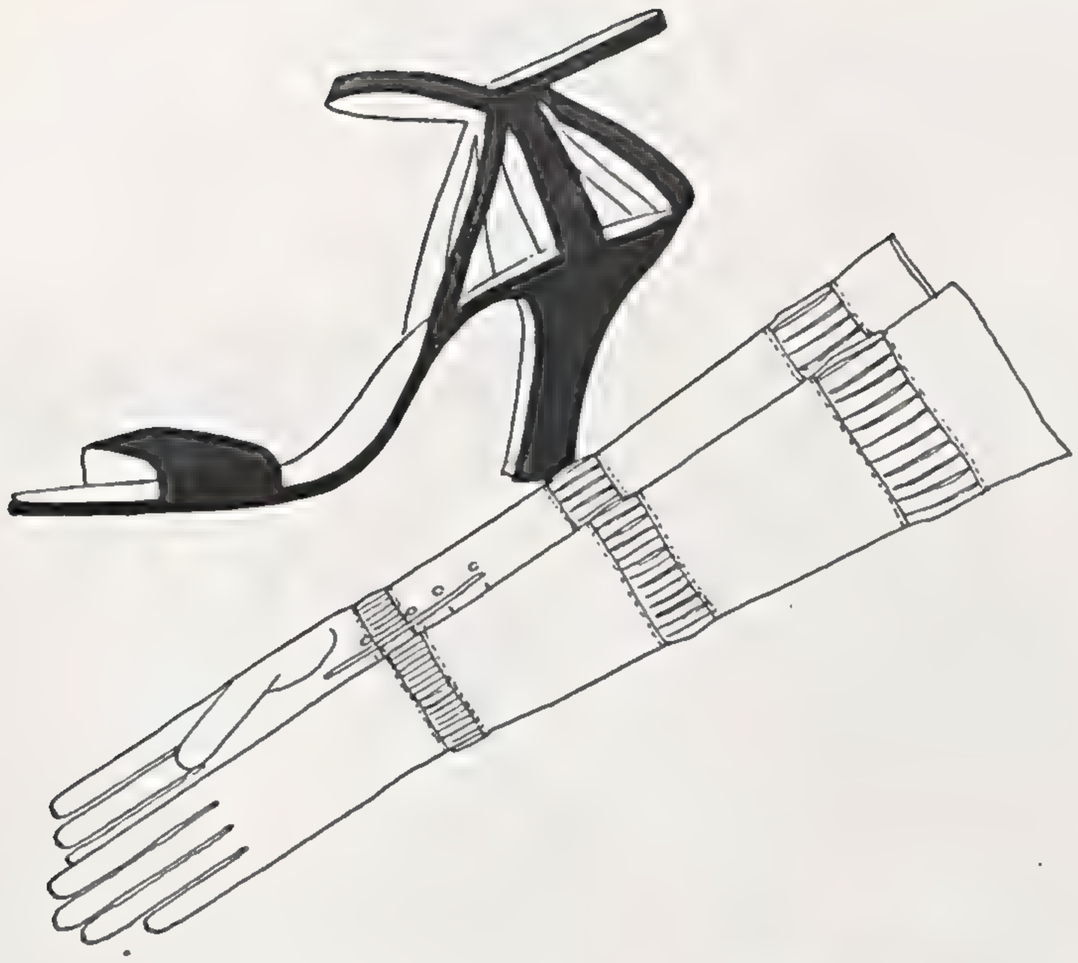
MAUVE WALLS, GREEN HANGINGS, A SCREEN BY PRUNA, A DERAIN, A MATISSE



THE LITTLE PAVILION HOLDS PART OF THE COLLECTION



PANELS ON HIDDEN HINGES SWING OPEN TO REVEAL TWO CHINESE EMPERORS



In broad daylight, you bare your heels, but cover your toes—as do the Greco sandals (below) worn by the Princesse Carla Boncompagni, who accents her long-sleeved white crêpe frock from Boulanger with a black Panama from Reboux



Dancing feet are out of bondage—sandals are bare-toed, bare-heeled. Here is one of the best, created for Worth by Julienne. And here is the glove you see in Paris these nights—Worth's brown suède one, with encrusted pleats





Alexandrine's short gloves—with cuffs in a deep shade of pink—worn by Mrs. Leo d'Erlanger—the lady on the right of the gentleman on the left. And very nice, they are, too, with her rosy-beige satin dress from the last Patou collection

Drifting into the Ambassadeurs on the left arm of the gentleman is Mrs. Jay O'Brien, in Chanel's white satin dress, Chanel's white kid puff gloves, and Perugia's sandals that expose one whole side of the foot. A close-up is shown below



Another pair of exposing sandals—seen on the Princesse Jean-Louis de Faucigny-Lucinge. Her costume is something not to overlook—a white organdie dress, from Lelong, embroidered in red cotton to match the red velvet cape-coat



CURRENT HISTORY

in shoes and gloves

EARLY in the spring, Paris awoke to the excitement of the new hats. But now, suddenly, interest is divided between the head and the feet. The barefoot evening sandal is now a mere sole and heel, held on by slender crossed straps. Lovely women walk through the illuminated gardens, at Paris evening parties, their polished toe-nails gleaming through the sheerest of silken hose.

The new evening stockings are dark, when seen in the hand—dark brown, dark beige, almost black. Worn on the feet, they are the merest wisp of cloud. The barefoot sandal has even been seen by day—at garden-parties and cocktails. Not bare toes, for day, but bare heels.

When Paris is not discussing hats and shoes, it is noticing gloves. Some women wear them long, some wear them short. On warm summer evenings, every one adores to draw on Alexandrine's delicate mesh gloves. Newest are the short gauntlet kind that end in flat, wide borders of Valenciennes lace. With dimly gleaming satins, half the smart women wear the Chanel puffed glove or the Worth long suède glove, with pleats, smart in brown with pastel gowns. The short Alexandrine evening glove is made now with a contrasting cuff, launching a new trend.

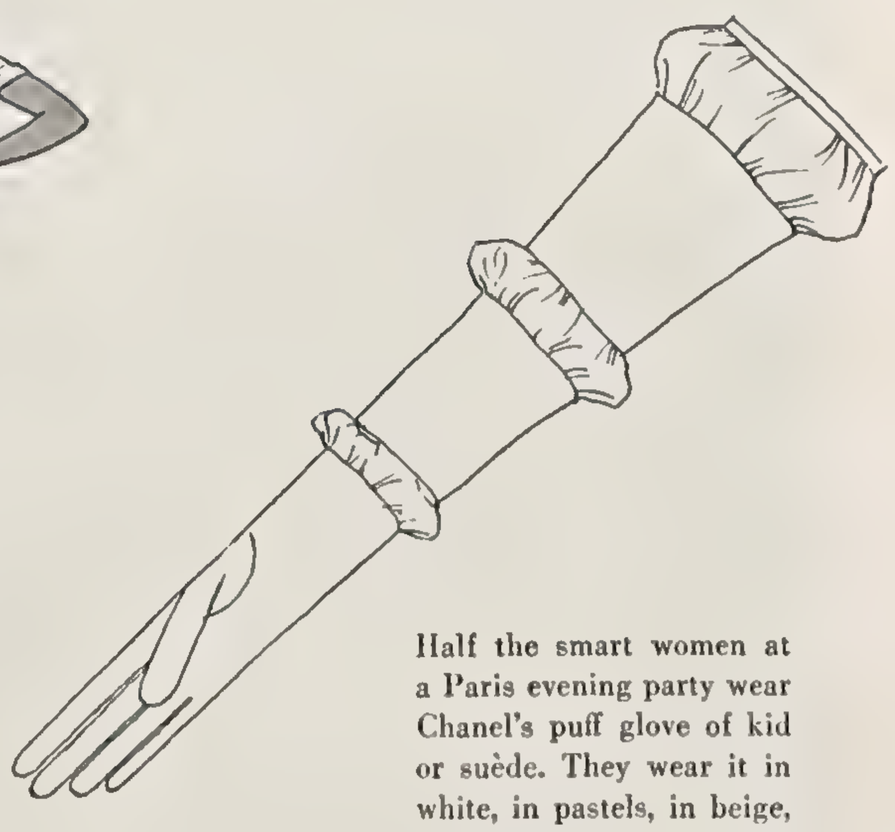


Alexandrine's mesh gloves are delicious with sheer dresses on warm nights. The Comtesse de Solages wears the long, plain, black kind with a black-and-white striped organdie dress, from Ardanse, and the bare-toed Greco sandals



Among her many Mainbocher dresses, Mrs. Harry Payne Bingham has this graceful black lace dress. With a pale coral chiffon, from Mainbocher, the Comtesse de Mun wears Julienne's sandals with white-and-coral satin strips





Half the smart women at a Paris evening party wear Chanel's puff glove of kid or suède. They wear it in white, in pastels, in beige, in brown. Some wear it pulled up to the elbow, others wear it crushed about the wrist; from Jay-Thorpe



SONIA, PARIS

1. Imperial Russia with all its courtly grace radiates from this eighteenth-century chandelier. It hangs like a jewelled pendant, crowned with a spray of crystal drops and based with a ruby glass globe and clusters of candles; Rose Cumming
2. From modern Venice comes this fountain chandelier—a crystal waterfall of up-bubbling glass spirals—illuminated by indirect lighting concealed in the blown silver glass bowl; from Cappellin Glassware, Inc.
3. Another brain-child of the twentieth-century is this shimmering crystal tree—a wall-light with the illumination reflected from the mirrored pot in which the tree is planted; Cappellin Glassware, Inc.
4. This gleaming girandole of rock-crystal standing on a mirrored base was designed for Lady Mendl by Bagués in Paris
5. Candle-light and electric-light mingle their voltage indirectly in this graceful crystal chandelier. It is from Rudolf Wendel

FOUR PHOTOGRAPHS BY MARTINUS ANDERSEN

Illuminating ideas on decoration

LEADING LIGHTS

1. Throwing new light in the Ritz in Paris is this wall-bracket—an alabaster urn with crystal handles placed on an etched, mirrored plaque. Designed by Baguès
2. Mother-of-pearl shells, through which the light filters softly, fashion this mirror appliqué; from Baguès in New York
3. Like three gigantic ostrich plumes—this beautiful chandelier carries out its unusual design with a solid shimmer of crystal beads. It is lit from within; Baguès
4. This Baguès appliqué in the eighteenth-century style hangs in Lady Mendl's dining-room. It is of crystal, with flower motifs of rock-crystal and amethyst
5. Incredibly lovely and breath-taking is this old Russian chandelier resembling a fountain. The centre glass is turquoise-blue, the rest a shimmer of crystal; Rose Cumming



SONIA, PARIS

MARTINUS ANDERSEN



GOVERNOR GIFFORD PINCHOT

A FISH STORY

for the hostess

THE perfect hostess knows just how to take a good fish story. She thrills at the announcement that she is to be the recipient of the first and the best of the catch. She believes implicitly that the man who sent her the fish caught it himself. And, when it appears, she serves it up in all its glory. For, during the fishing season, the resplendent fish that arrive as gifts upon our tables are apt to be far more than just fish. Like young Lochinvar, they have come from afar, and they are a sign of triumph. They are a tribute. They may even be a messenger of romance—and assuredly they have cost their donor about fifty times as much as any fish that ever came out of a fish shop!

As far as the hostess is concerned, this fish story really begins back in June, when the first thrill of the salmon season awakens in the breast of the fisherman. At this time, you will see eager gentlemen laden with reel-cases and rod-cases forgathering in the stations for the trains that go to the North. And this equipment is a matter of supreme importance. No woman could make as much to-do about the luggage to transport her wardrobe around the world as does the ardent angler about the cases that carry his precious rods and reels in safety and comfort to the fishing camp. The fit of a hat into its box is as nothing to the nesting of a trout-fly into its particular niche—and whether this fly should be dry or wet is ten times as important to the fisherman as the condition of his country in this same respect! Suppose your particular fisherman has made a noble catch. Be assured that your fish won't come unheralded. Sometimes, it is even preceded by an engraved card, which you might expect to invite you to a ball, saying—"On or about July eighth, you may expect a salmon (or trout) sent to you with the compliments of Mr. George R. Blank." Your fish may be coming to you from the Restigouche or the Cascapedia Club, on the rivers of those same names in Canada—quite the smartest waters from which any fish can emerge, by the way, although even the most celebrated fishing spots are not without their idiosyncrasies.

Last year, for example, ignoring the fact that some of the best salmon in the country had seen the light of water there, the recalcitrant fish refused to make their traditional return to the home waters of one of the most famous salmon rivers of Canada. The club members determined to avert this tragedy by sending to Scotland for an expert in salmon waters, to lure back their fish. No sooner had the salmon expert set sail for this country than back came the fish of their own accord, in vast hordes—reversing the order to make a little fish story of their own!

In the meantime, your fish—singular or plural—has been left on its way to you. It may well be fish in the plural, for the popular hostess with many fishing enthusiasts among her friends finds that the season becomes just one big fish story after another. When the first huge salmon makes its appearance, it is the immediate sign for planning a dinner-party, with the fish playing the stellar rôle. If it is too enormous for the average kitchen to accommodate, it has to be cut up in steaks, some of which are sent around to the favourite neighbours, but this always seems a pity, because it is so much more impressive when it appears intact, done

up in full regalia on a beautiful silver platter, commanding a perfect sauce as its attendant, in the manner shown below.

Of course, boiling is the traditional way to cook a salmon, whether it finally appears hot or cold, and there is no place that does this more beautifully than the Racquet Club, of New York, where some of our finest fish find their way, to be prepared by the master chef and to be consumed by the fisherman and his company of friends.

Here is the way the Racquet Club treats a ten-pound salmon. It is cooked in a boiler provided with a grate arrangement on which the fish itself is placed during the cooking, so that the fish can be lifted out at the end without breaking it. Two carrots, thyme, a bay-leaf, a bunch of parsley, and salt are put first in the boiler, the grate with the fish on it is placed over them, and the boiler is filled with cold water to cover the salmon. This is brought to a boil and then simmered for fifteen or twenty minutes. When your fish is to be served hot, the cooking should be finished forty-five minutes before it is to be served. If the salmon is to be served cold, it should be placed in a draught to cool, never put into the ice-box until it has first become thoroughly cold.

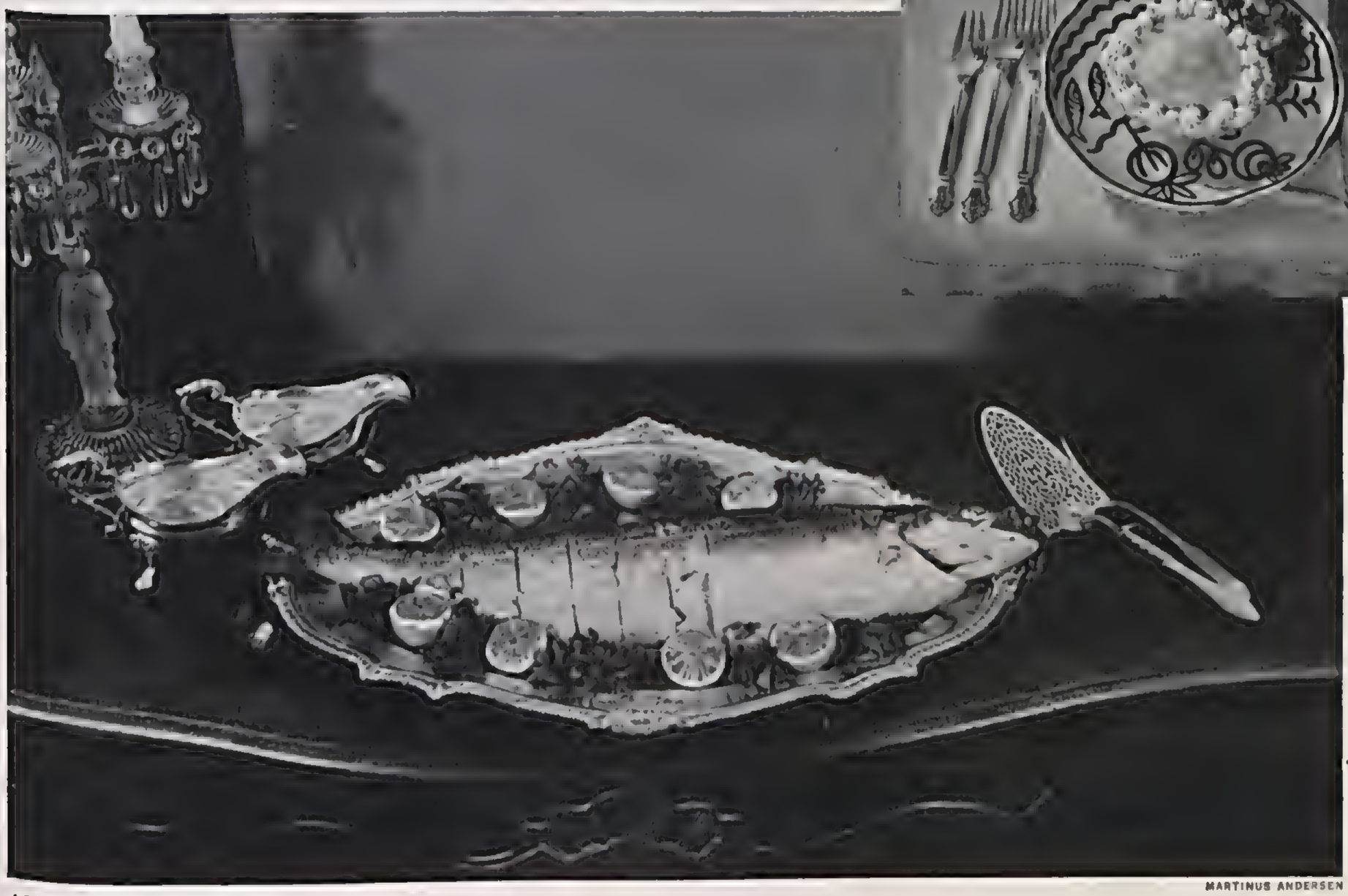
The Hollandaise for the hot fish is prepared in this way. The yolks of six eggs, the juice of a lemon, and a pinch of salt are put to cook in a bain-marie (a basin set in water) and stirred until the mixture is about three-quarters set. A pound of sweet butter that has been melted, but not allowed to become hot, is then added, a small amount at a time, stirring the mixture continually.

When the salmon appears cold at the Racquet Club, it is garnished with tomatoes (Continued on page 90)

• The hot salmon in all its glory appears in the bottom photograph, arranged on a beautiful old English silver fish platter from Crichton, with gorgeous silver sauce-boats of the same period to hold the Hollandaise sauce
• Directly below is shown the cold salmon with its festoon of tomatoes and cucumbers; silver from Jensen
• Salmon en coquille appears in the middle photograph. Silver from Jensen; glasses from Mrs. Ehrich Company







MARTINUS ANDERSEN

ARRANGED BY LOUIS SHERRY



KNOX • JAY-THORPE • BEST

STERN'S • PECK AND PECK

Requirements for a smart college entrance

Even if it takes some cramming financially, a fur coat belongs to a college wardrobe. A sports type, of course, that will do you proud on the campus or in the Yale bowl. Here's a smart one—made of leopard cat, with a suède belt and clever sleeves; under $150

Crew neck-lines are chic around a campus. And both this slip-over jumper and the sweater have them. The jumper is of white chamois and costs under $20; the white wool sweater costs under $13, and the yellow homespun woollen skirt under $20

You really can't pass a smart entrance exam without a couple of wool dresses—and this bright red one would be ravishing under the leopard coat. It's Bruyère's idea, with a high neck-line crossed and tied and a black patent leather belt; under $30

Here's another wool dress for the classroom—chic and comfortable for buckling down to serious study. It's of thin black-and-white tweed with not too much piqué to present cleaning troubles. There's a bolero, silver buttons, and a nice cut. It costs less than $60

A suit is something else you'd be wise to enroll. This is Schiaparelli's design—as all erudite young ladies will guess by her famous grape-cluster clips. It's of beige herring-bone wool, with a beige ribbed blouse and tricolour scarf. The suit costs under $60



ALTMAN • BEST • BEST

You can't pull through the term very well without a fairly formal coat. This would get a Master of Chic degree anywhere—Bruyère's model of new dusty black wool, with a Persian lamb gilet forming revers when open. Luckily, it costs under $160

To wear under the coat shown just beside it, you should consider this dress. Of black canton—canton being a pet of the season—, it has a soft, rolled collar of white crêpe edged with ermine and a dash of ermine on the sleeves. This Déjà dress is under $40

Green is a good colour to major in, this season, and here is Schiaparelli's success of green crêpe, with a loose neck making sort of a scarf with looped ends through which the brown sash winds. The tuition for this interesting little study is a little less than $40

And when you want to bowl over the phalanx of black coats hovering on the dance floor's edge, sail into this red satin evening dress. The very nice bolero with huge sleeves lined with white satin tones down its formality for dinner. It's less than $40



ALTMAN



HOYNINGEN-HUENÈ, PARIS

The Marchioness of Carisbrooke

The Marchioness of Carisbrooke, daughter of the Earl of Londesborough, is, through her marriage, a sister-in-law of the former Queen of Spain. Her husband's mother was Princess Beatrice, youngest daughter of Queen Victoria, and the Marquess is a cousin of King George V. The Marquess and Marchioness divide much of their time between Carisbrooke Castle, on the Isle of Wight, and Kensington Palace, London. She is wearing a Molyneux dress

VOGUE'S PORTFOLIO

For the older woman

HOYNINGEN-HUENÉ, PARIS



BREITSCHWANTZ, SATIN—A DIGNIFIED SHORT WRAP • WORTH—HATTIE CARNEGIE

TO accept age gracefully is an art—and an achievement to dress it. After the half-century, we begin to acknowledge limitations heroically, look in the glass amusedly, persist in daily dozens grimly, and pass by a potato gallantly. The halcyon days when nothing was asked of a grandmother but to be one, and age was a rest-cure in lavender and old lace, have vanished with the Victorians. Grandmothers of to-day rival their granddaughters in activity, our own offspring and sons-in-law call us by our first names, the species of maiden aunts is almost extinct, and life is eternal youth. But, we don't want to look like kittens any more than we want to look like dowagers. We simply want to evade the limitations that Time has thrust upon us and to continue to be ourselves with chic.

Granted that all possible has been done to attain or preserve the perfect figure, we must meet the problem of how to dress, for clothes may make the man, but they certainly can unmake the woman, and it is futile to pretend that chances may be taken with line, colour, or style at fifty. To be that which is known as a "stylish stout"and not to look it is to be a very artful female, making every line count, every colour flatter, every style adapt itself to individual need.

There is a dignity in years that is not stodgy, and the recognition of it in clothes is important. Who has not watched with trepidation the Grandmother playing kitten in pink, her evening gown slipping to a perilous angle; the Larger Lady doing time in aggressive stripes; the Good Citizen trotting down the avenue with the civic light in her eye, wearing a roundabout jacket—and not longed to cry a warning that an evening gown must be put on decisively to be elegant, that shrieking patterns accent every pound, and that only youth looks young in a very short coat? Letting fancy run riot on the department store bargain rack and going on a debauch at a spring sale are things to be laid away with our memory books. One well-made, beautifully cut evening gown of good crêpe or chiffon, white or black, offers greater distinction than any number of indifferently fashioned frocks of sleazy stuffs, and it is far better to turn out in the same gown, elegantly appointed, than to be surprising in a cheap nothing that conceals nothing and expresses less.

In the Gay 'Nineties, the sporting parent was looked upon askance, but, in these days of emancipation, sports clothes play as paramount a part in the wardrobe of fifty as in that of sweet sixteen. The sports dress with the three-quarters length jacket offers a safe silhouette, and those hand-made little crêpe de Chine nothings the French fashion so cleverly are becoming. The sleeveless sweater can never be worn, and short-sleeved sports dresses are not always wise, for, though shoulders survive time triumphantly, elbows (Continued on page 92)

Middle-aged maxims

• Never try to look younger than you are. Age-consciousness is old-fashioned. The chic thing to do about age is to forget it
• Go easy on the season's fads
• Don't shop at the end of the day. When weary or in haste, you are apt to get yourself saddled with an obvious middle-aged model
• At fifty, colour is more important than trimming, material more important than colour, cut more important than anything
• Middle-aged beauty demands character and a lovely spirit or character and wit. Without one or the other, the face sags
• If you have found a brim, a neck-line, or a colour that seems made for you, don't be afraid to go on repeating it. To do so is the very essence of chic

SEEING BEAUTY

through the years

GROWING old gracefully involves much more than a point of view or a frame of mind. The woman of fifty, to-day, has assumed a whole set of extra responsibilities. She can't let her face drift into a kindly network of wrinkles if she refuses to play that kind of a rôle. She can't afford to have a dowdy coiffure, if she refuses to be a dowdy personality. She has to make a business of keeping up appearances.

If she is wise, she makes out a régime for herself and sticks to it. She has regular appointments at an exercise salon, or she learns from an expert the daily dozen that will do the most good for her particular figure. She may have a daily siege with one of the good exercise or reducing-machines that are on the market, or she may engage a young woman to come in and superintend her exercises, finishing up with a stimulating massage. She has standing appointments with her favourite manicurist, or, failing that, she gives herself a weekly manicure as complete and thorough as though she had to go to a shop to get it. Her hair-dresser's name appears frequently in her appointment book.

If she has her own maid, she makes sure that this maid is of practical use to her in caring for her appearance, as well as for her clothes. If she wants to save herself the time and trouble of keeping appointments for shampoos and manicures, she can send her maid to be trained in these phases. Elie, a New York hair-dresser who has a distinguished clientele, also conducts a school independent of the salon where maids can be thoroughly trained in the rudiments of shampoos, scalp treatments, and manicuring. Finally, when it is possible to do so, this older woman places her confidence and her face entirely in the hands of an intelligent beauty specialist. For her face is still her fortune, and she must do everything she can to preserve it.



TRANSFORMATION FROM PIERRE



STEICHEN

COIFFURE BY SCHAEFFER

At this point in considering the care of the skin, the question is always raised—but does massage really help you; won't it stretch the skin? And the answer to this is that massage that only affects the surface pulls the skin about and tends to stretch it. But manipulation that actually gets down to the bone structure is one of the greatest factors in preserving the firm, young contours of the face. One specialist who has spent a lifetime in taking years off of faces says, "Don't bother about the skin—get down to the bone, and the skin takes care of itself."

This bone and muscle business, which is so important to the lives of older faces, has a story behind it. There are oil cells in our bones and in our muscles, and the nerves of the skin take up this oil. Once the circulation becomes inactive, the oil supply ceases, the bone dries up, the muscle shrinks away, and you have the devastating droops and deep lines of age. The deep massage—or manipulation is a better word for it—stimulates the circulation and keeps the oil flow normal. This is best left to a competent beauty specialist, and treatments of this sort should never be looked at askance as an extravagance, as they are the most important phase of facial culture for the older woman. But, if a specialist isn't available, here is the method that one authority recommends for exercising your own face.

After a careful cleansing, select the preparations for this manipulation that your face requires. If your face is fat and relaxed, use an astringent (Continued on page 88)





Hats with a distinguished air

• Mrs. H. E. Dewing wears the smart country hat from Agnès (above), of string-like crocheted white wool, with a small, gay feather. The lacy tweed suit and crêpe scarf are in brown, yellow, and red; from the Sports Shop for Women, which Mrs. Dewing owns • Miss Caroline Duer is shown at the upper right, wearing a brimmed hat that would be very smart for any age. A tiny dotted veil adds a soft, becoming note; from Hollander • At the right, Miss Duer is wearing one of the new little hats that suggest another period. It combines brown felt, brown beaver, and orange and brown feathers. The scarf is of baum-marten; Hollander



STEICHEN

The luckiest break in years for the older woman is the new hat. A perfect one is this, of black felt, down over one eye, rolling high on the other side; Bendel. The black mesh wool dress is worn under a black granulated wool coat with white wolf collar

Starting at the top of the head—where you must to-day—, here is a black soleil hat with Empress Eugénie lines; Bendel. Exactly right with it is the black wool suit, with a softly crushed caracal collar on the long jacket, a skirt, and white crêpe blouse

Beautifully accenting her poise, dignity, and the sweep of her white hair is this soft new hat of black and white velvet; Bendel. The softly crushed black and white caracal collar is quite reason enough for the selection of this dull black wool suit



The second fifty years are the most elegant

BENDEL • BONWIT TELLER • BONWIT TELLER



ALTMAN • MRS. FRANKLIN, INC. • BONWIT TELLER • MRS. FRANKLIN, INC.

When your hair has turned to silver, you may have given up active sports, but you needn't abandon sports clothes. Here is a golf or country suit ideal for you. It's of dark blue wool, with a green wool jumper, and a clever white jersey blouse



A luxurious mink collar cut like great revers in front, mammoth cuffs resembling gigantic gauntlets, lines that straighten you out where you like to be straightened out—this tête de nègre woollen coat is extremely smart for the older woman

Neat and brisk and not too bulky, here is a Lanvin top-coat that would be hard to better for life in the country. The wide stitching down the front and sleeves is nicely militaristic. It's in that new shade of beige wool, with stitching in self-colour

A necklace of Persian lamb fur tacked only at the back of the neck is a versatile device on this well-cut coat of black wool. If you like to give yourself length, wear it this way; if you want a more softening influence, push it wide off the shoulders

The frock below couldn't be kinder to the mature figure. The white or light coloured yoke is very flattering; the surplice closing, tied in back, is slenderizing; and the sleeves flare becomingly. The fabric is black canton crêpe

For the busy life of an older woman, a two-piece dress that can be worn in town or country is exceptionally useful. This is of brown tweed with an insert of yellow, beige, and brown jersey that is excellent for the heavier figure



BONWIT TELLER • DE PINNA • ELSIE GREENOUGH

Here, below, is a frock in which the fashionable fifties will look their smartest. It's of sheer black wool with a neck-line and cuffs of Bianchini's white silk piqué and with wide revers that may be fastened closely about the neck-line



MARGUERITE BACH

Satin—promised an important revival, this season—is a gracious fabric for the years of discretion. The long lines of the white satin tunic add height, and the draped neck-line is becoming. A belt and skirt of black satin lessen its formality and increase its usefulness



GERVAIS • BERGDORF GOODMAN • SAKS-FIFTH AVENUE • HOLLANDER

The special chic that comes after forty

This Lelong evening dress has a dignity and elegance that no very young frock can hope for, yet its lines don't even hint of age. Deep grape-red crêpe roma is combined with an off-shade of pale blue, or you may have this in the chic black and white

There is a richness about the deep red velvet that fashions this informal dinner-dress that makes it very charming for an older woman. The covered shoulders, untrimmed neck, and unbroken length all contribute to a distinguished simplicity

For the opera and other distinctly formal occasions, satin is a gracious fabric, beige is a dignified and becoming colour, and kolinsky is a suitably luxurious fur. In this ensemble, the dress with its graceful flare matches the well-cut coat

Jackets are favourites with the older generation, because of their practicality, their chic, and their added warmth. This white satin one transforms a black-and-white satin evening gown into a costume for restaurant wear. The short length is smart







• A new Empress Eugénie hat, of felt with bright feathers; under $17; Knox
• Brown fabric gloves; under $3; Bergdorf Goodman
• Soft dark brown leather bag; under $17; from Knox
• The dark brown alligator Oxford wears everlastingly; under $23; from Delman

• In this three-piece suit, the beige wool jacket and brown basket-weave wool skirt may be worn with or without the rust coloured blouse of lacy wool mesh; under $30. It's from Knox



• The great chic of a white satin evening dress doesn't always mean great expense. This one with crossed diagonal lines and a spiral feeling costs less than $40; knotted shoulders; Altman

• Five strands of deep ruby stones held by rhinestone bars give elegance to an evening dress; about $7; Altman
• The smart five-strand bracelet is of dark green stones; under $4; Altman
• The white satin bag has a carved crystal clasp; about $25; from Altman

• The bolero of fine ermine, on the opposite page, ties at the neck with a short scarf; under $600; Gunther

LUXURIES for the LIMITED INCOME

That are profitable investments

THE ways, the innumerable ways, to economy are good for the income, but bad for the soul when they mean eternal skimping and saving to the point where you never permit yourself the luxury of an extravagance. The solidity of your morale is at stake, the wholeness of your spirit. Be snobbish to yourself. Live "high" in little things. An almost inconspicuous detail, such as the sight of a curved, smooth-lined French telephone, instead of the angular and gawky old-fashioned type, can do so much for your spirit and pride. There are many precious small things that hide whatever stint there may be in your living, which are luxuries in their way, but worthy luxuries, inexpensive when you consider what a nourishing, vitaminic way they have with your soul. They make you feel rich, and, in so doing, they are dispellers of discontent.

It's a matter of proportions. If you are going to be smart, though poor, there are certain glamorous essentials that you can juggle into your life. Stay away from the movies for two weeks at a time, for instance, but go to the theatre occasionally and make it a party by dressing. When your husband's business is bad, when your disposition is on the rough-edge side, that is the time to put on what is known as a "front," to look your best. A wife is a weather-vane of her husband's prosperity, and she can help him enormously by keeping up her morale.

When your morale is low is the time to go out and buy a new dress, even if it must be an inexpensive one. The elements of your wardrobe, the changeable dresses and suits, may be as cheap as you can get them, as long as they give you a feeling of satisfaction and not of shame. But the vital "spots," the accessories, must have the grand manner. You may never notice the clothes worn by a woman who has her shoes made to order, but those shoes you will never forget. The suit shown in the sketch on the opposite page, for example, costs less than thirty dollars, but the hat is glamorously new, the bag is in perfect taste, and the shoes, although they will wear almost forever, are expensive in comparison. A hat flimsily put together, a cheap bag, badly made shoes would drag down the ensemble, whereas expensive accessories, well chosen, make it confident, sure of itself.



The suit itself is a double economy, because it may be worn without its rust coloured blouse, as a jacket dress. The evening dress, too, has the virtue of economy, but it doesn't need the bolster of expensive shoes, since, cheap or expensive, evening shoes look pretty much the same after four evenings under dancing partners' feet. The evening dress, costing less than forty dollars, leads its observers on to believing that a fortune was squandered on it by the fact that it is worn, alternately, with a rather real-looking necklace of deep red stones and a bracelet of the same calibre, but made of deep green stones. An exquisitely made satin bag with a carved crystal clasp is carried with it. But the bolero is the pièce de résistance, since it is made, not of lapin, but of the finest, softest ermine skins. A short ermine coat is far better than the longest imitation one, even though it be not a high fashion.

Hand-made lingerie used to be a precious possession that you made yourself, if you couldn't afford to buy it. It was a common sight, if you were allowed behind the scenes, to see mannequins, a race schooled to smartness, stitching up innumerable chemise affairs by hand, as they waited for the next dress to come along. But hand-made lingerie is another of those things that that funny item, the depression, has thrown right into our laps. It is a luxury that has come down to the price level of a necessity, so there is no excuse for not wearing it. If, with these changing skirt lengths, you find that your pet slip is not in accord with all of your dresses, sew, in the waist-line, a band of elastic by which you can readily hitch it up short enough not to obtrude offensively underneath.

There is something very satisfying in being able to say, when inquiries are made as to the source of some of your most glamorous clothes, "Oh, I have a little dressmaker"—mysteriously and possessively, as though the dressmaker were some valuable accoutrement of your very own, like an expensive touring-car. She should be kept on hand to make the exciting clothes that you want—the ones that look utterly different from those anybody else wears. She might even be a vent for your suppressed creative impulses, a carrier-out of your own designs, and she must be kept very secret, very private, or you (Continued on page 86)

Tips on the Shop Market

UP-STAIRS and down-stairs and in my lady-decorator's chamber trotted Shop-hound, looking for things for you to refurbish your house with when you get the Changing-the-Apartment-Round itch this autumn. The fourteen photographs on these two pages show the results of all this trotting hither and yon. And now, ferule in hand like a lecturer with slides, Shop-hound will point out to you what is what.

At the top of the page, ladies, we see a lamp—No. 1. Made of crystal and chromium and with a base of chromium and formica, it expresses the sort of thing the best modern designers are doing, has great personality (for a lamp), and would do things to a room you are tired of. Designed by Margaret Kay, you can get it from the Brownell-Lambertson Galleries. Tap, tap.

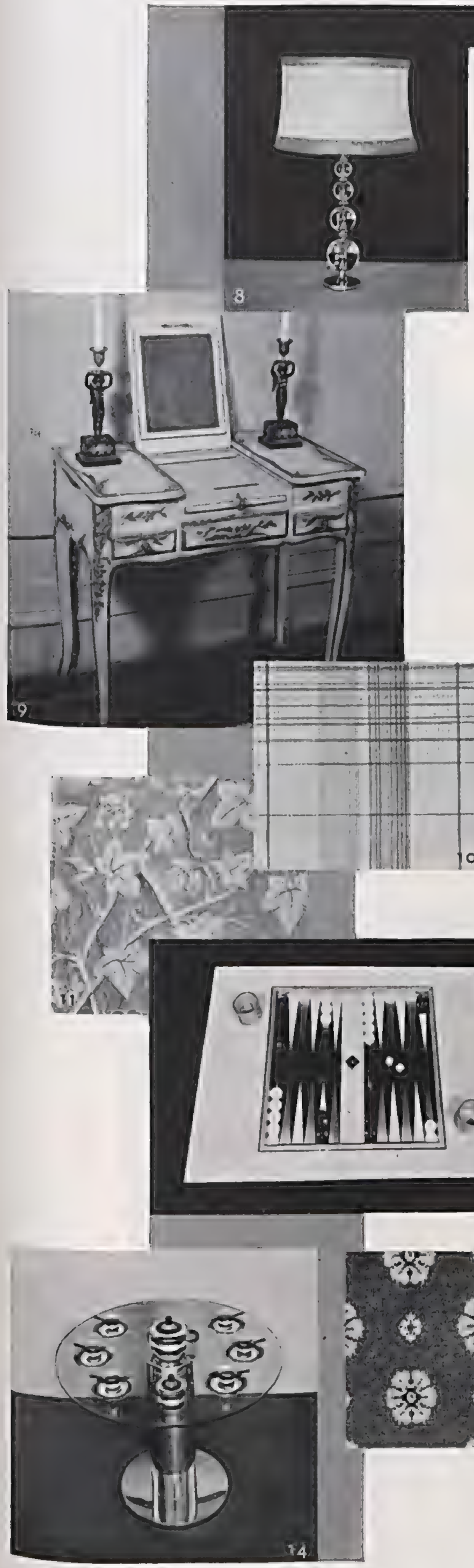
A little lower, in photograph 2, you see a picture of mirrored shelves that fit in a corner of the bathroom or dressing-room. The lively painted bottles the shelves hold are from Rena Rosenthal, and, as for the shelves, they are guaranteed to add gaiety to the gloomiest bathrooms. They are to be had from Thedlow. Tap, tap.

Turn your eyes, brethren, upon the two pictures that come next down the page—numbers 3 and 4. The upper one shows a gold satin with the Prince of Wales emblem of three plumes, from Schumacher, to be used for reupholstering those chairs of yours, and directly below is a picture of some chintz, also designed with the Prince of Wales in mind, to say nothing of roses of England and thistles of Scotland thrown in to complete the Britannic atmosphere. The colour of the ground is eggplant—that wonderful vegetable—and the feathers are in yellow, the flowers in rose and blue. It was originally made for George the First. It goes beautifully with the upholstery material, and, anyway, what's good enough for George the First ought to be good enough for you. The chintz is from Rose Cumming's shop.

I haven't forgotten the American atmosphere, with all my British royalty. So let us now join in looking at a hand-blocked paper from Elsie de Wolfe, in photograph 5. Divine, just that, for a bath or dressing-room paper. Puffing steamboats, green leaves, pink shell-fish, and vermilion bow-knots add to the gaiety of baths.



MARTINUS ANDERSEN



Let us now cast a glance at the lamp depicted—oh, hearken to the vocabulary of the Shop-hound—in photograph No. 6. It's a Greek lady, it is, Minerva by name, as seen by the Staffordshire potters in the eighteenth century. This Greek lady is pulling an Atlas, at least she is rehearsing by holding a bulb and a lamp-shade above her head. Mrs. Helen Bruce has this. Tap, tap.

At the bottom of the opposite page, we see No. 7, a group from the antique department of Bergdorf Goodman, arranged by that Mr. Amster known to you in these pages as the gentleman who has the hitching-posts. Here, an exquisite screen is covered with old Kang-shi paper, and an old lacquered stand, also Kang-shi, holds five marvellous Ming Blanc de Chine vases.

Now we come to the top of this page, breathless and panting with excitement. Photograph No. 8 shows a lamp from Syrie Maugham—very modern and yet kind of adaptable. Its stem is a series of graduated crystal balls, and it has a white taffeta shade. White, as you probably know, is to Syrie Maugham as leaves are to the trees—her natural medium of expression. Tap, tap.

Right below, in photograph No. 9, rest your eyes for a minute on some more white Maughamiana. This time, it is a white and dull gilt Louis XV. poudreuse. The candlesticks are black cupids and belong to the Louis XVI. bunch. Also at Syrie Maugham's, I saw a dressing-bench that would go well with this poudreuse, but which didn't get photographed. It was white painted ancient wood, like the table, and had arms that ended in swan's heads, and a soft velvet cushion. Tap, tap.

Here, brethren, just below, we see two pictures—numbers 10 and 11. The upper is a modern plaid wall-paper of silver and gold lines, the gold predominant on white. It comes from Elsie Sloan Farley and makes an excellent combination with the upholstery fabric illustrated in the other picture. This fabric is a new Fortuny material, with a lovely surface. Silver-gold ivy is block printed on a white ground. Try this on your curtain rods.

In the photograph below, No. 12—hush, hush, I was just coming to it—, you see a backgammon-board for people to play backgammon (Continued on page 88)

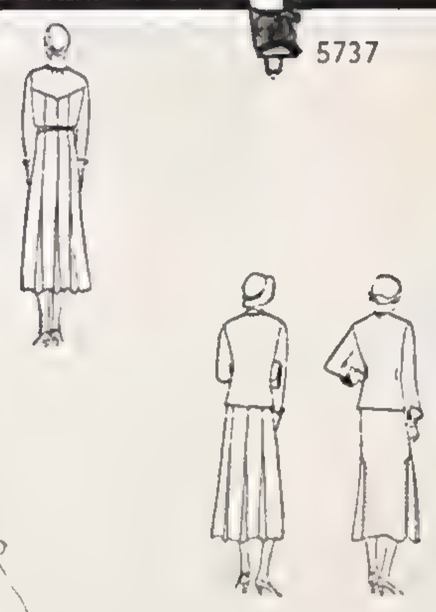
Double crossing and wide revers for autumn

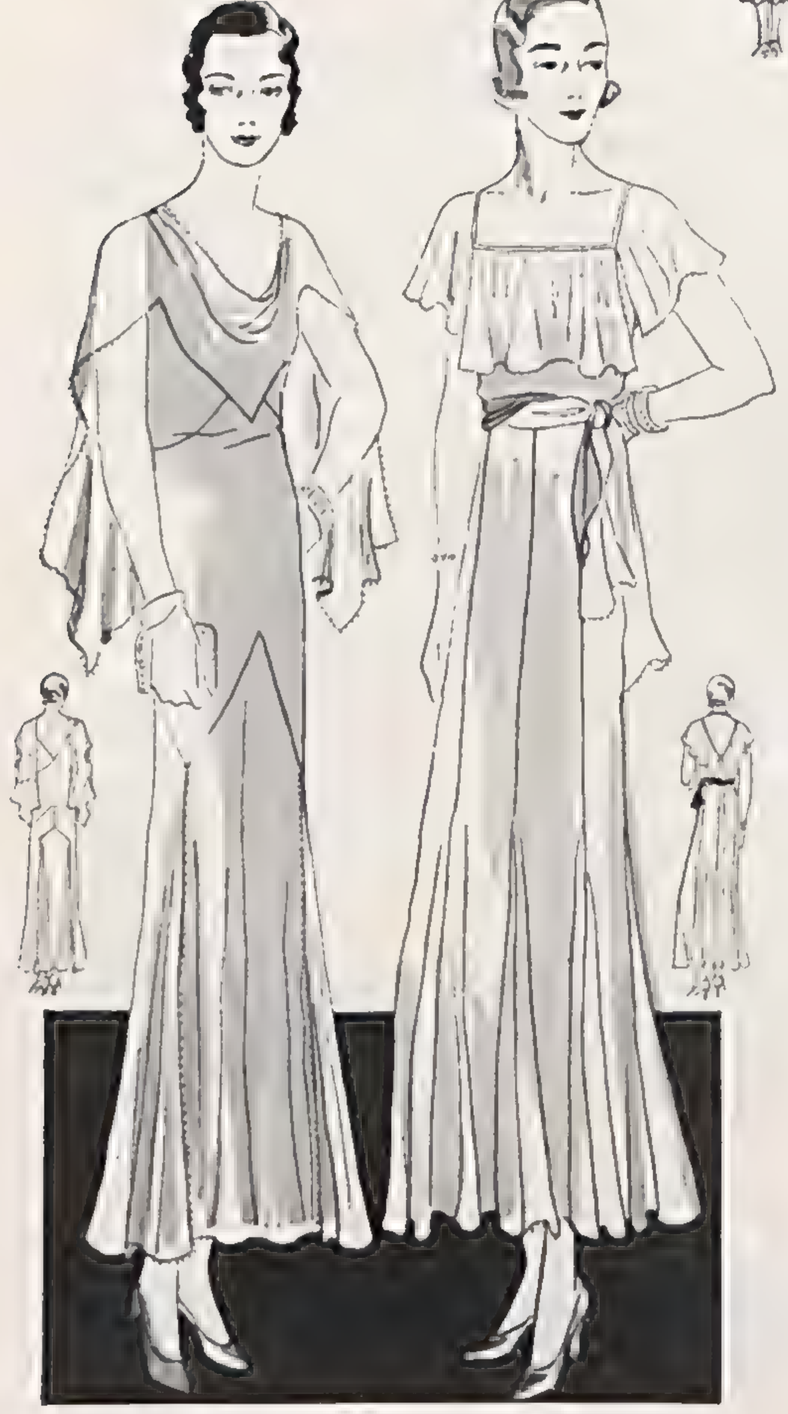


5739 5737 5737



5732 5738





5734 5735



5733

Designs for practical dressmaking

• Frock No. 5739—In this frock of flat crêpe, designed for the larger woman, the skirt is sectional. Designed for sizes 38 to 50

• Ensemble No. 5737 The jacket of the sheer wool ensemble has a cinched-in waist-line. Designed for sizes 14 to 20; 32 to 38

• Ensemble No. 5737 The frock is fitted by seamings ending in pleats. (Jacket next to it.) Designed for sizes 14 to 20; 32 to 38

• Jacket Frock 5732 Satin is used. The jacket has sectional lapels; the skirt, side flares. Designed for sizes 14 to 20; 32 to 38

• Evening Frock No. 5735 A neck square in front, V in back, and a ten-gored skirt. Of chiffon. Designed for sizes 14 to 20; 32 to 38

• Coat-Frock 5738—The collar rolls back to show the facing; the fronts wrap. Designed for sizes 32 to 44. Satin from Cheney is used

• Evening Frock 5734 The seams are free in the circular skirt section. Designed for sizes 32 to 40. Cheney's crêpe Barcarolle

• Frock No. 5733—Its features are the crossed bands and skirt seaming. Designed for sizes 32 to 40. Sheer bouclé Botany crêpe



Spring's daintiest asparagus gives its charm to this soup!

If you were to see the fresh, tender, young asparagus arriving of a spring morning at the Campbell's Kitchens, you would realize that you never selected asparagus with greater care for your own table. Graded, bunched and crated exactly as if it were to be exhibited and sold in the finest stores, it is the very pick and perfection of this luscious garden delight.

And Campbell's Asparagus Soup captures its full, rich charm for you all the year. Every bit of the plump, juicy goodness of each stalk goes into this soup, garnished with the dainty asparagus tips. Easy directions on label for serving Cream of Asparagus.



Campbell's Soups are also made in Canada, by the Campbell Soup Company Ltd, New Toronto, Ontario, where Canadian meats, vegetables and other ingredients are blended according to Campbell's exclusive recipes and strict standards of Quality.

Your choice . . .

Asparagus	Clam Chowder	Pea
Bean	Consommé	Pepper Pot
Beef	Julienne	Printanier
Bouillon	Mock Turtle	Tomato
Celery	Mulligatawny	Vegetable
Chicken	Mutton	Vegetable-Beef
Chicken-Gumbo	Ox Tail	Vermicelli-Tomato

LOOK FOR THE RED-AND-WHITE LABEL

MEAL-PLANNING IS EASIER WITH DAILY CHOICES FROM CAMPBELL'S 21 SOUPS

A new line on frocks and jackets for the autumn

Designs for practical dressmaking

• Frock No. 5740—This satin dinner-frock features smart short cape sleeves. Designed for sizes 32 to 42

• Frock No. S3519—Crossed bands are a new note on a canton crêpe frock. Designed for sizes 32 to 42

• Suit No. 5736—Beige woollen makes this "easy-to-make" suit. Designed for sizes 14 to 20; 32 to 38



• Frock No. 5751—Sheer wool and wool mesh are combined with chic. Designed for sizes 32 to 40

• Ensemble No. S3517—Of Botany velours; waistcoat of jersey. Designed for sizes 14 to 20; 32 to 38

• Frock No. 5741—Frock of crêpe romaine, with contrasting collar. Designed for sizes 32 to 42

• Evening Frock No. S3518—This is of Mallinson satin, spirally wrapped. Designed for sizes 32 to 40

• Evening Wrap No. 5744—It is made of Blumenthal velvet. Designed for sizes 14 to 20; 32 to 38

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of patterns are given on page 90

TO GUERLAIN

COME THE ELEGANTES OF EUROPE

FOR HIS SHALIMAR POWDER . . .

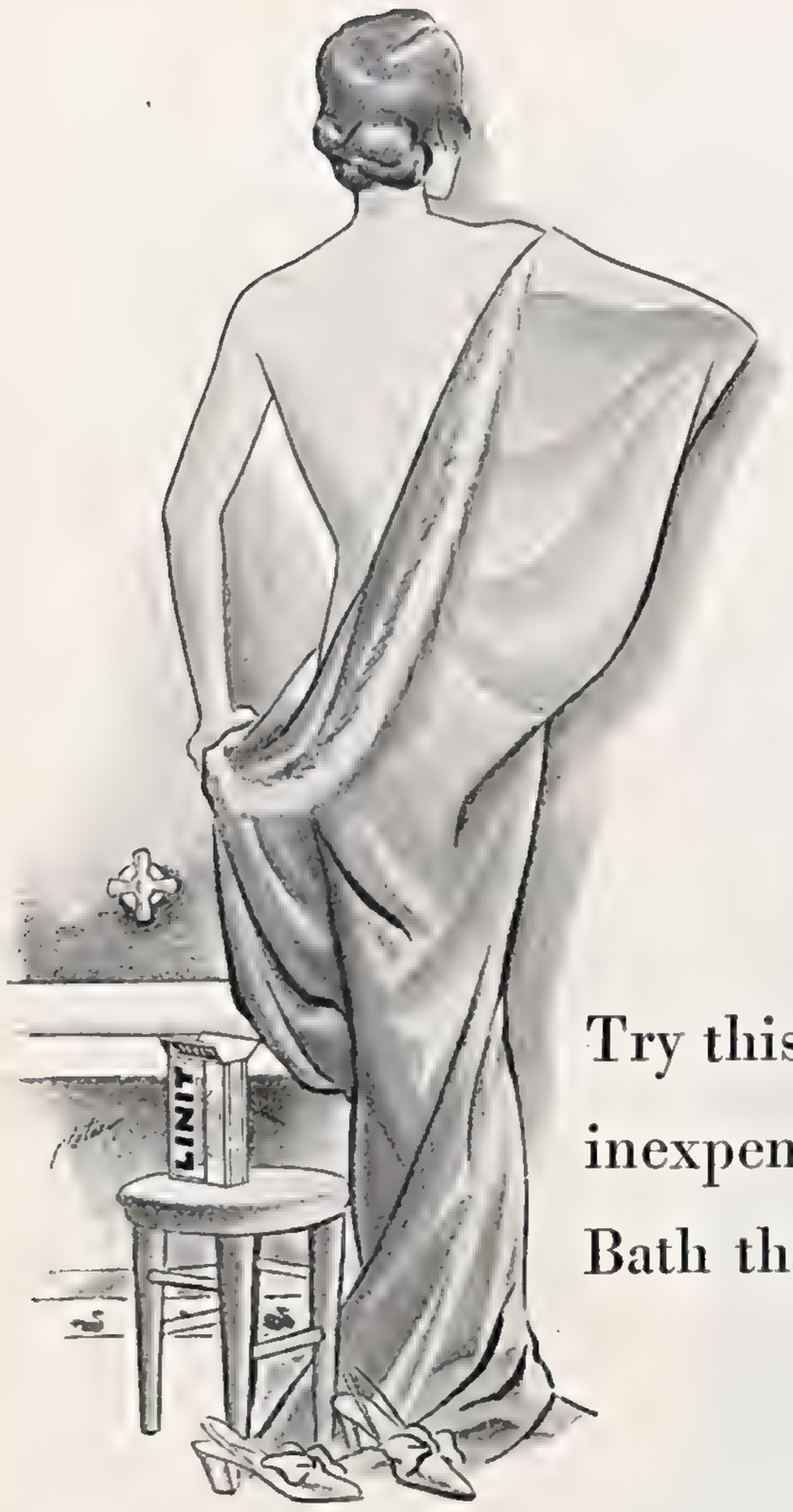


Five generations now of the world of elegance, whose capital is always Paris, have flowed through the portals of Guerlain, 68 Champs Elysees. For in perfume it long has been thought that no other could match in beauty the taste and skill of Guerlain . . . But now, to his other famed creations, Guerlain has added a fresh achievement. Shalimar Powder, he calls it. And he has scented it with his immortal Shalimar—an odeur wafted round the world by the charm of its fragrance . . . In Paris, it has captured the enthusiasm of women of great distinction. For so astute is it in conferring charm, as to be almost epochal—in all the annals of beauty . . . By delicate stratagems of blending this Shalimar Powder preserves the natural appearance of the skin—while vastly increasing its effectiveness! It is impalpably fine—adherent . . . All who try it join in crying huzzas in its praise. And it is a joyous moment when one sees what a priceless favor it has done one's skin.

Shalimar Powder $2 . . . *Five Shades* *Shalimar Perfume* $25 *and* $12.50

SHALIMAR POWDER • GUERLAIN

PARFUMEUR
PARIS



Try this luxurious, inexpensive Beauty Bath that gives . . .

Instant Results

MERELY dissolve half a package or more of Linit in the tub, bathe in the usual way, using your favorite soap—and then note the remarkable effect on your skin.

After a Linit Beauty Bath, there is left on the skin an even, invisible "coating" of Linit which takes the place of dusting with talcum by making the skin smooth and soft. This light Linit powder is absolutely harmless—does not clog the pores but absorbs perspiration and has a most soothing effect on the irritated parts of the skin.

Starch from corn is the main ingredient of Linit. Being a pure vegetable product, it contains no mineral properties. Doctors and dermatologists who realize the purity and soothing qualities of starch from corn generally recommend it for the tender and super-sensitive skin of young babies.



Linit

is sold by your Grocer

The bathway to a soft, smooth skin



Above are Elizabeth Arden's newest and loveliest beauty cases complete with equipment. At the right is the one made for H. M. Queen Marie of Roumania, in dark blue leather, embossed in silver with the Royal Arms

Martinus Andersen

ON HER DRESSING-TABLE

A BEAUTY series which is not only something new under the sun, but which derives its name from that very source, is one known as "Clair de Soleil." To begin with, these preparations are irradiated with the actinic rays of the sun. The presence of these rays is a long story, and, for the benefit of those who don't like long stories, let it suffice that medical authorities vouch for them and that they are known to be beneficial. Aside from this sun-lit feature, many women are finding that this well-assembled group brings practical first aid to summer-worn faces.

The Fine Pore Cream is a veritable purge for the skin, permeating the pores and freeing them of dirt and solidified oil. This is such a penetrating cleanser that you will want to use it only once or twice a week, unless your skin is definitely oily, when it can be used more frequently. As an alternate to this, there is a light cleansing cream or a pleasant, milky liquid cleanser, both of which have a gentle, but firm way with dirty faces. There are a mild astringent to freshen and stimulate and a dual cream that combines the attributes of a muscle oil and a tissue cream. This Tissue and Muscle Cream has a satisfactory faculty of producing a smooth and velvety surface after but a few applications, and it is adapted to every type of skin. Leave it on overnight, if you can, or during your bath. A touch of it before make-up lays a smooth, workable foundation for *maquillage*. Look for these "Clair de Soleil" preparations, smartly turned out in white and dark blue, in the larger department shops.

No matter how carefully we guard against a severe burn, there is that inevitable moment in the summer when we relax, and the painful redness descends upon us. In the case of very sensitive skins, it will come even after we think our skins are inured to the sun's rays. To relieve this moment of misery, Rose Laird has devised a sunburn oil that takes the pain and the burn away as if by magic. Your skin yields to a welcome numbness under its ministrations, and those who know the agony of a blazing burn will rise up and call it blessed. It can also be used to take the sting out of insect bites, but don't confuse its accomplishments, since it is intended as a curative, not a protective. This can be purchased direct from Rose Laird's salon in New York.

If you are still in search of something to protect your skin from a burn, Lehn and Fink has an ideal preparation for this in their brand-new Sunburn Preventive. This is in cream form, which is a convenience, and it is put up in tubes, which is another convenience. It is easy to apply, and it prevents a burn by filtering out the parts of the sun's rays that create the burn, but permits an even tan. You can buy it at a small price from your druggist.

As summer progresses, every well-groomed woman takes recourse to means of removing superfluous hair more frequently than at any other time of the year, and some very good medium for doing this is an invaluable part of her beauty equipment. Zip, the famous epilatory, is known to countless women for its efficacious manner of decreasing the growth of superfluous hair. Now, Madame Berthé, the creator of Zip, has introduced a new product, known as Zip Depilatory Cream. This is a smooth cream in a good-looking tube of generous size. It is efficacious and quick in effect, free of unpleasant odour, and leaves the skin desirably smooth. The Zip products can be purchased at moderate prices in shops throughout the country.

"Elegance is the new watchword"



BRIDE OF A GRANDSON OF THE LATE MR. AND MRS. POTTER PALMER . . . THE FORMER SEÑORITA MARIA EUGENIA MARTINEZ DE HOZ

says MRS POTTER D'ORSAY PALMER

A SPANISH BLONDE! Velasquez would have thrilled to paint her . . . imagine the exotic charm of clear pale olive skin with golden hair and amber eyes . . .

She is the captivating young bride of a grandson of the late Potter Palmer, famous in Chicago history . . . her elegant distinction recalls that of the celebrated Mrs. Potter Palmer, who ruled as arbiter of Chicago society two generations ago.

Fresh from Paris, with a trousseau in the grand manner, Mrs. Palmer talked of fashions, of beauty care in France.

She summed it up vividly. "Elegance," she said, "is the new watchword. Women are groomed with fastidious attention to detail."

"But your wonderful skin?" we asked. "How do you ever keep it so smooth and fine?"

"Daily treatment!" replied Mrs. Palmer, with her flashing smile. "Yes, that's all-important, but it's really very simple . . . for Pond's four preparations are all one needs to keep one's complexion exquisite."



POND'S EASY WAY TO A LOVELY SKIN

These are the four steps of Pond's Method:

1—Amply apply Pond's Cold Cream for pore-deep cleansing, several times daily, always after exposure. Let the fine oils sink into the pores and float all the clogged dirt, powder and make-up to the surface. At bedtime, repeat this all-important cleansing to remove the day's accumulation of grime.

2—Wipe away with Pond's Cleansing Tissues, better because *softer*, more absorbent. White or peach.

3—With Pond's Skin Freshener pat cleansed skin briskly to brace and tone, banish oiliness, close and refine pores, promote a lovely natural color.

4—Smooth on Pond's Vanishing Cream always before you powder, to make the powder go on more evenly and last longer. This disguises any little blemishes in your skin and forms a *wonderful protection from sunburn.* Use this exquisite Vanishing Cream not only on your face but wherever you powder—neck, shoulders, arms. And it is marvelous to keep your hands soft and white!

Tune in on Pond's Friday evenings 9.30 P.M. E.D.S.T. Leo Reisman and his Orchestra. WEAF and N.B.C. Network.

SEND 10¢ FOR POND'S FOUR PREPARATIONS

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Inscribing Fashion with *Personality*

. . . . an Art with Sally Milgrim!

Sally Milgrim puts such artistry — such harmony of Line and Detail — into each Costume Masterpiece . . . no wonder her claim to Fashion Leadership remains unchallenged! Here — a distinguished dress of black transparent velvet—its slim, close-fitting lines relieved by deep frills of white mousseline de soie. Everywhere — evidence of a personalized, and highly *vital*, reaction to the Model Smart types for Dining . . . for strictly formal Evening . . . the chic requirements of Street and Indoor Daytime . . . in a unique Collection, conservatively priced.

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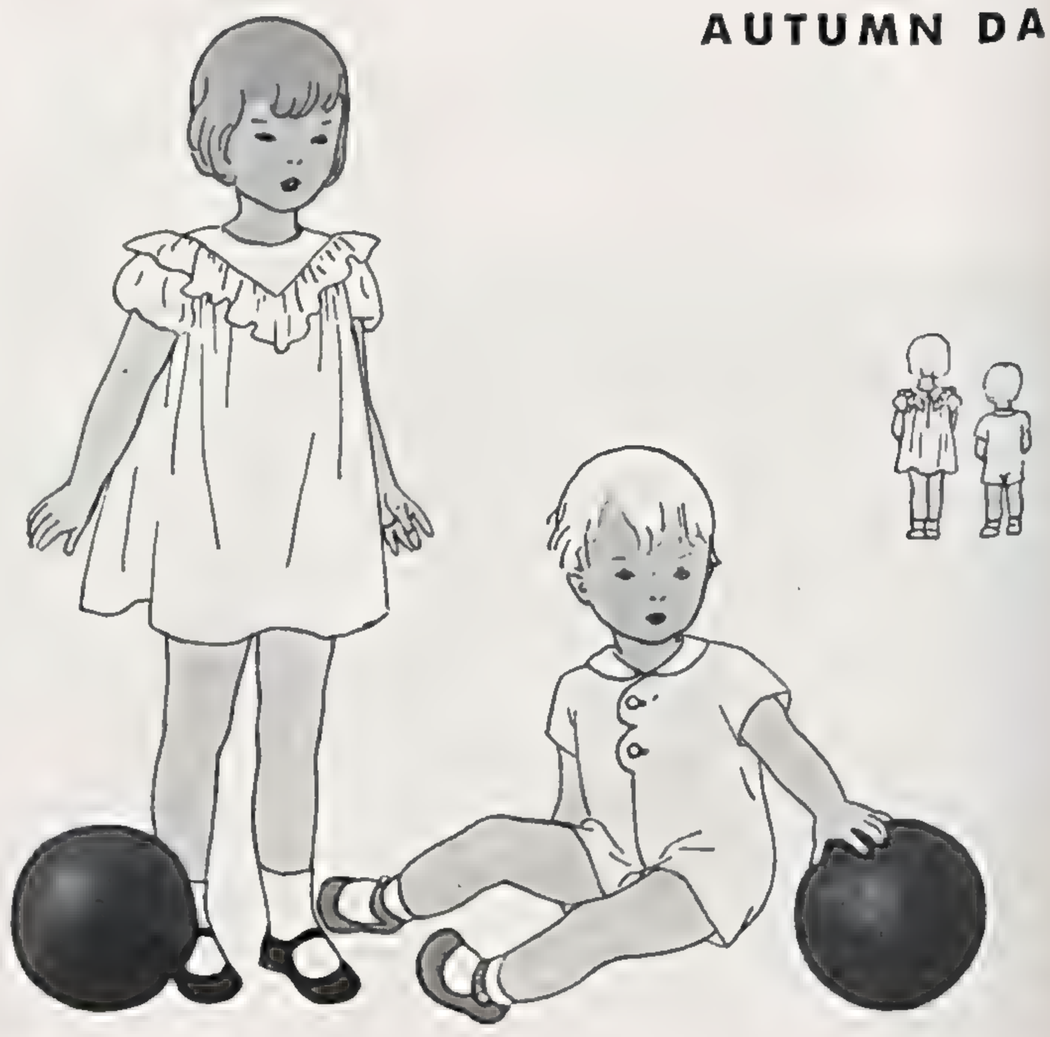
MILGRIM

6 West 57th Street, New York

CHICAGO CLEVELAND

DETROIT MIAMI BEACH

YOUNG FASHIONS FOR THE VARYING AUTUMN DAY



• Frock No. 3193—This little model of dimity has puffed sleeves and a ruffled neck-line. Designed for sizes 1 to 6 years

• Romper No. 3192—An "easy-to-make" romper is this of linen, with kimono sleeves. It is designed for sizes 1 and 2 years



• Coat 3194—A scalloped yoke is most effective on this model. Designed in sizes 1 to 8. Of Forstmann's Ispana

• Coat No. 3194—For an older child is this coat with velvet facings on collar and cuffs. Designed in sizes 1 to 8

• Coat 3195—Slightly fitted is this model; inverted pleat in back. Designed for sizes 6 to 14. Knit-like Forstmann wool

DESIGNS FOR PRACTICAL DRESSMAKING

Take them to the Dentist, *Mother,* before school starts!

Their future health, their school work, may well depend on the condition of young teeth. Make sure they are in good repair



FREE Amos 'n' Andy PRIZE

Have them right in your own home on cardboard cut-out figures. Six inches high, full colors, with fold-back flaps so they can stand on your radio. Be sure to get yours.

AMOS

MOTHER: Simply write a note giving your child's name and address—also name of dentist and date of visit. Address the Pepsodent Company, Chicago, Ill. The free Amos 'n' Andy prize will go forward at once. Expires October 1st.

BILL HAY



KING FISH **PAL** **ANDY** **FRESH-AIR TAXICAB**

IN CHICAGO nine children in every ten need dental care! That is true in Cleveland, New York and other cities. Those are tragic facts brought out by dental surveys.

Shocking, that such conditions can exist. But don't lay it to parents' carelessness too quickly. Few people realize how rapidly children's teeth decay. Still fewer know it is important to keep first teeth repaired.

It's a wrong but common belief that baby teeth don't matter. First teeth diseased may ruin those to follow. Many systemic troubles of later years are the result. Watch them—guard them constantly under your dentist's supervision.

Why we sponsor this advertisement

The Pepsodent Company publishes this advertisement because our business is built upon the vital principle of better teeth. We know that as people go to dentists they become "tooth conscious." They pay more attention to their teeth at home.

Hence our interest becomes partly selfish, for it's those who are most concerned about their teeth that eventually turn to Pepsodent—the special film-removing tooth paste.

Your dentist will tell you about film on teeth. That it should be removed because it harbors destructive germs of tooth decay and other troubles. He will recommend the twice daily use of Pepsodent due to its special film-removing properties.

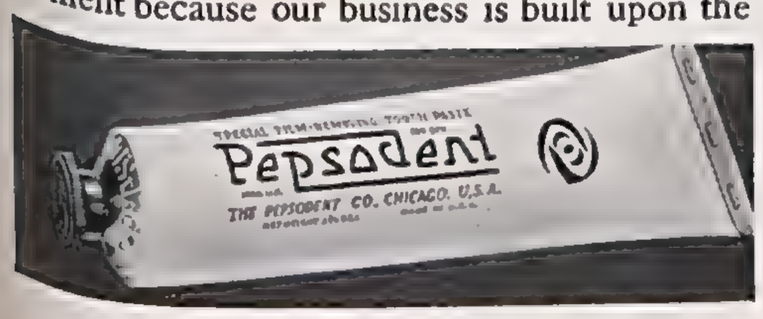
What film does

Film glues germs to teeth so stubbornly ordinary ways cannot remove it. Film absorbs the stains from food and smoking. It discolors teeth and makes them unattractive.

Pepsodent tooth paste removes film—gently. It embodies the finest, softest polishing agent known—one whose discovery makes a great advance in tooth pastes. Pepsodent is safe, completely safe, to the most delicate enamel.

Go to the dentist and take your children. Let them win the Amos 'n' Andy prize.

Afterwards have them use Pepsodent tooth paste twice each day. It is the finest precautionary method science knows.



Pepsodent—*Use Pepsodent twice a day—see your dentist at least twice a year.*



With Meadow Brook or the Berkshires on the program, every hour of the day will soon be calling for knitted clothes. And, of course, just as you never pass through Paris without stopping in at Schiaparelli's, so you never begin an Autumn in the country without seeing the Mrs. Franklin collection! Every important idea, every significant sports trend is represented in Franklin hand-knitted suits, hand-knitted sweaters and the hand-picked topcoats and sports dresses that go with them.



THE BOUCLE SUIT sketched below, has the Franklin faculty of making every figure look a bit slimmer. **OF THE TWO LIVELY SWEATERS** in the photograph, the white mesh will be useful with many outfits; the second comes in typical tweed combinations. You will always find hand-knitted scarfs and bags to match your suits, and even hats—this year's side-rolled, small-crowned shapes . . . or rather the Franklin prediction of how this quite-mad silhouette will be modified and really worn!



Mrs. Franklin inc.

NEW YORK • 16 EAST 53rd ST. ● PHILADELPHIA • 260 SOUTH 17th ST.
Resort Shops at • WATCH HILL, BAR HARBOR, YORK HARBOR, PALM BEACH

Fur trims the new long coats

DESIGNS FOR PRACTICAL DRESSMAKING



• Coat 5742—This broadcloth model has a jacket of fur, which gives it the appearance of a suit. Designed for sizes 14 to 20; 32 to 38

• Coat 5743—Bouclé woollen and fur are combined. The coat has a shoulder cape and convertible neck. Designed for sizes 14 to 20; 32 to 38

• Coat S3520—Of bouclé woollen is this model made with raglan sleeves and a large fur collar and cuffs. Designed for sizes 32 to 40

Answers to correspondents

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, entertaining, and matters of etiquette; on costume and fashion; on household decoration; on shops and wholesale houses dealing in merchandise of interest to Vogue readers, and on other subjects that fall within the scope of this magazine, by conforming to the following regulations.

RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the beginning or end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter, any one of which may require a considerable amount of research to answer it adequately.

J. H. P.: Will you kindly tell me when gloves are to be removed when one is wearing them as part of a costume?

Ans.: Gloves are always removed before anything is eaten—though they may be kept on when drinking a light refreshment if the glass is quite dry. The hands of long gloves should never be tucked in at the wrists; this is not a smart custom. A lady never removes her gloves to shake hands with an acquaintance when meeting on the street. A man should do this if a woman extends an ungloved hand, but this is a point of gallantry often neglected.

All for Beauty



Beauty From Fruit Juices

Fresh lemons and strawberries make these wonderful preparations that tone and whiten.

Everyone knows the splendid cleansing, whitening and astringent properties of lemon juice and strawberry juice. In HARRIET HUBBARD AYER'S *Lemon and Strawberry preparations you have the real juice of fresh lemons, and of ripe strawberries plucked in the height of June. These creams and lotions remove sunburn, whiten your skin, and tone it up by tightening the pores.*

LOTION DE FRAISES (*Strawberry Lotion*)—*Each year at strawberry-time this lotion is brewed with the juice of fresh, ripe strawberries. Very valuable for whitening the skin. It also braces it gently and acts as a tonic. 75c, $1.50.*

LEMON LOTION—*Real lemon juice is used in the making of this lotion. Not only does it clean and soften your skin, but it will bleach and remove discolorations as well. 75c, $1.50.*

CREME DE FRAISES—*Ripe red berries are crushed into this delicious cream. It will brighten a dull, cloudy skin and refine the texture. 75c, $1.50.*

LEMON CREAM—*This velvety cleansing cream has the refreshing tang of lemons and bleaches your skin gently and naturally. You will find it wonderfully softening after open-air exposure. 50c, $1.25.*

Instructions for the home care of the skin are given in the booklet "All for Beauty," which goes into every detail that concerns one's looks. A copy will be sent you free on request to HARRIET HUBBARD AYER, *New York.*

HARRIET HUBBARD AYER

INCORPORATED

BEAUTY PREPARATIONS

LONDON NEW YORK PARIS

THAYER-©-1931



For the Smartest Sports, Smartly-Dressed Women Wear

"SMARTSPORT"

KNITTED SUITS & DRESSES

The Distinguishing Characteristic of a "Smartsport" Creation Is the Fact That When You Put It On, It Synchronizes Beautifully, Harmoniously and Perfectly with Your Figure—as if It Were Tailored to Your Individual Requirements . . . . Two Exemplary Models: One of "Stretch-Proof" Satin-Striped Bouclé, and the Other of "Frosted Knubtex" —the Styles and the Fabrics Being Exclusive with "Smartsport" . . . Dramatically Inexpensive!

On View at the Smartest Shops Throughout the Country . . Distinguished by the "Smartsport" Label . .

Featured in New York Exclusively at

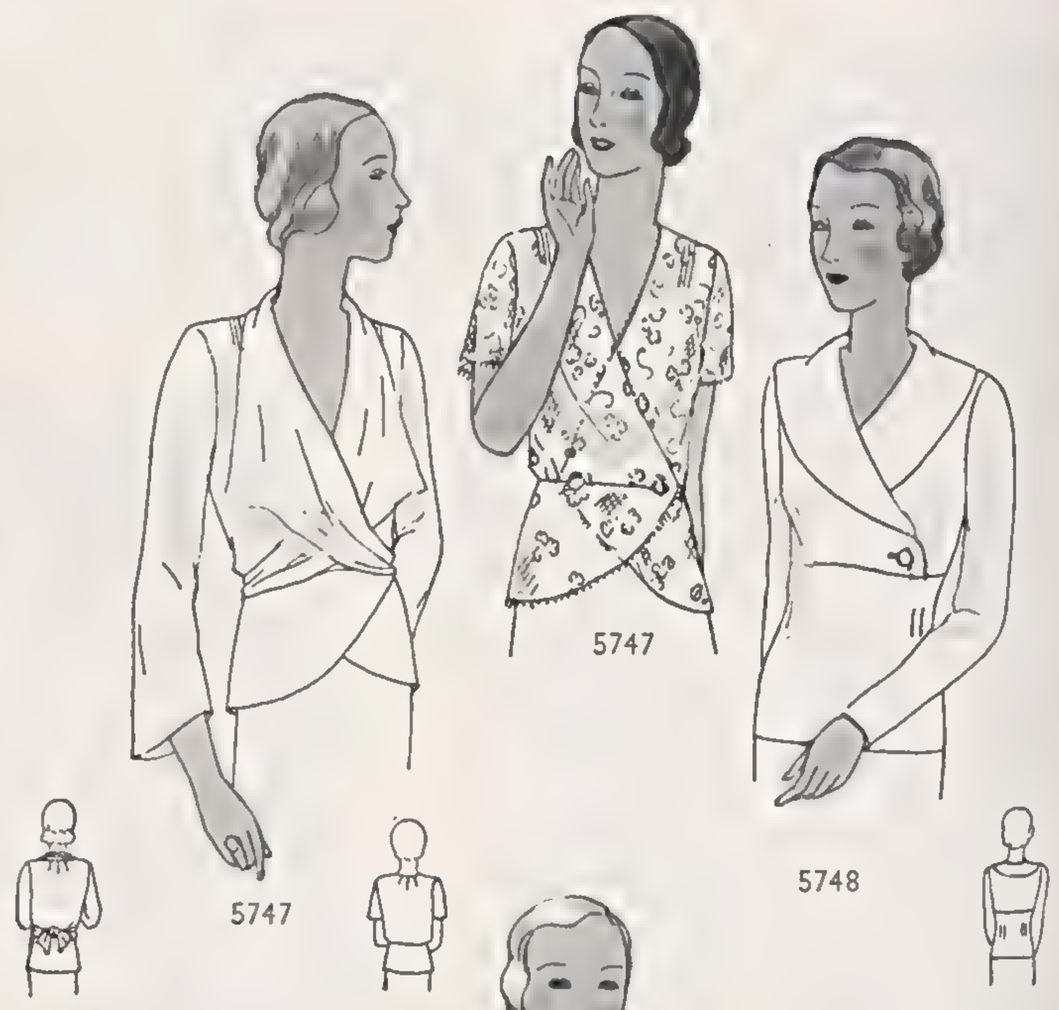
THE TAILORED WOMAN

632 Fifth Avenue

For Name of Nearest Dealer, Please Write to the Couturiers:

COHEN BROS., CORP.
500 Seventh Avenue, New York City

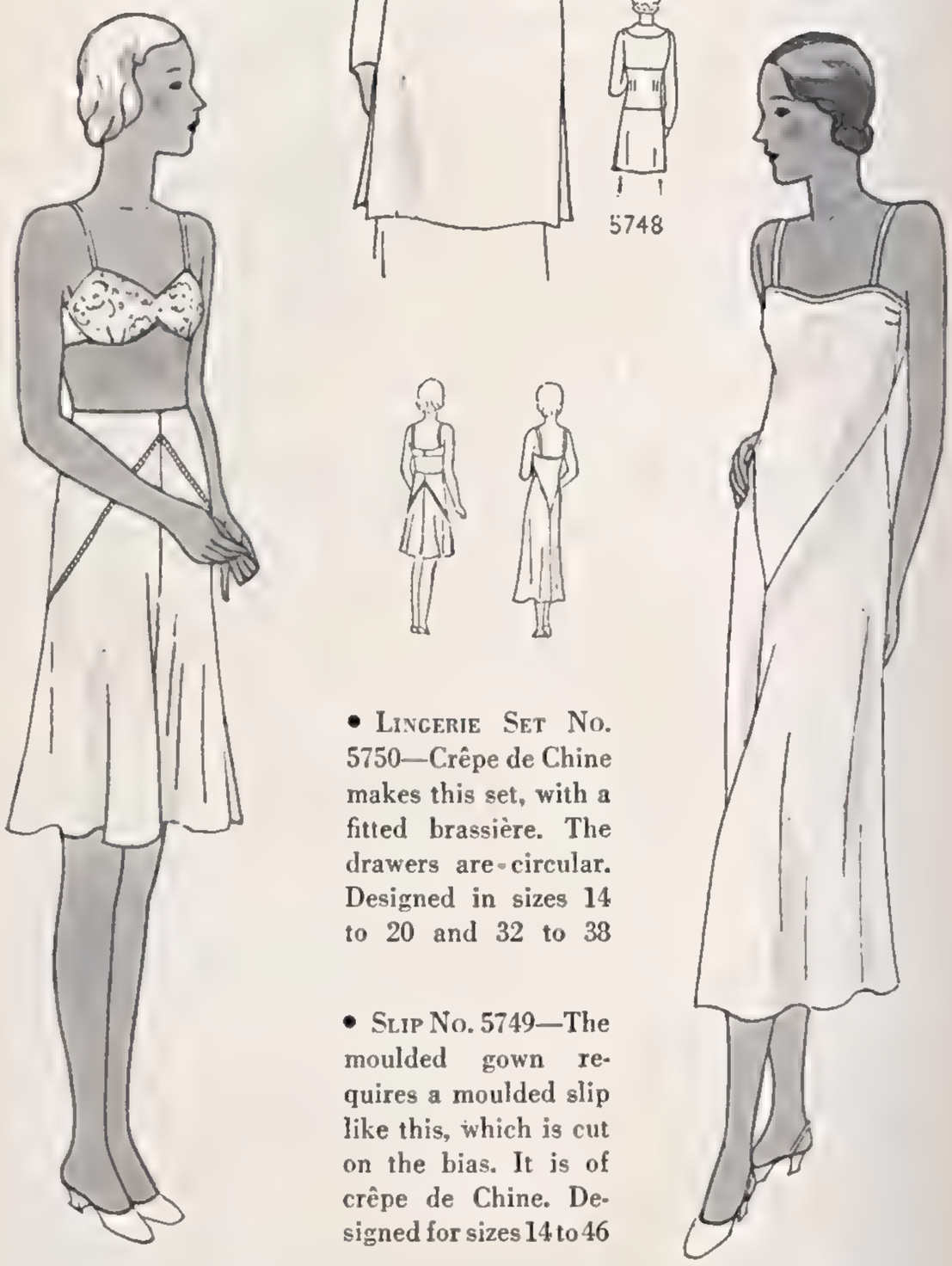
INNER AND OUTER FORMS OF CHIC



• BLOUSE 5747—The collar of this peplum model continues into a girdle. It may be in the flat crêpe or the lace version. Designed for sizes 14 to 42



• BLOUSE No. 5748 This blouse, of flat crêpe above, of satin in the longer version at left, has a cinched-in waist-line. Designed in sizes 14 to 40



• LINGERIE SET NO. 5750—Crêpe de Chine makes this set, with a fitted brassière. The drawers are circular. Designed in sizes 14 to 20 and 32 to 38

• SLIP NO. 5749—The moulded gown requires a moulded slip like this, which is cut on the bias. It is of crêpe de Chine. Designed for sizes 14 to 46

Opera and stage experience contributed to her great success in "CIMARRON" . . . Kleenex, she says, contributes to her beauty: "I am devoted to Kleenex because I am certain it protects against two grave beauty dangers . . ."

IRENE DUNNE



IRENE DUNNE

of "Cimarron" fame says:

"When I use Kleenex I have no fears . . .

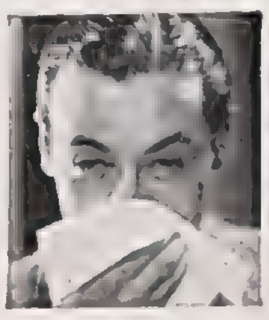
I know it removes both creams and cosmetics safely!"

A REMARKABLE career! First opera . . . then musical comedy . . . then brilliant triumph in the screen play, "Cimarron." Her stage and operatic training brought a sure technique to her work in moving pictures.

In the technique of beauty Irene Dunne is equally experienced. Her sound advice is worth every woman's reading.

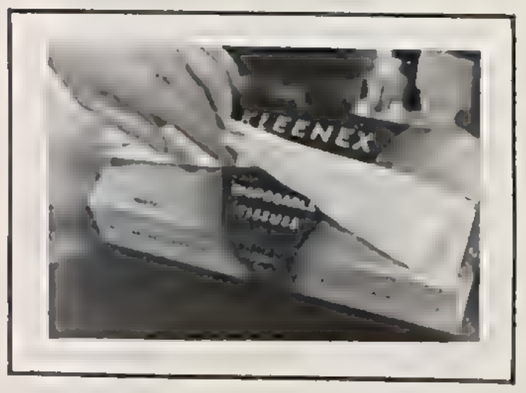
"Kleenex is best"

"There's no doubt in my mind about the best way of removing cold cream. That's Kleenex. I am certain it protects against two grave beauty dangers . . . the danger of leaving particles of dirt and cold cream in the pores . . . and the danger of carrying germs to the skin through the use of unsanitary towels or cloths."



Kleenex is a delicate tissue—utterly unlike any tissue substance you have known. Amazingly soft. Downy of surface. Cloth-like of texture. And scientifically made to absorb with unique speed and efficiency.

Its absorbency makes Kleenex essential for removing cleansing cream with perfect safety. Without this same absorbency, cream and impurities remain stubbornly in the pores. Unseen, perhaps, but ultimately disastrous to complexion beauty.



Such authorities as Miss Dunne, who understand the importance of removing every trace of dirt and make-up, emphasize the importance of *Kleenex*. You, too, must insist on genuine Kleenex for the real Kleenex absorbency.

Kleenex is almost twice as absorbent as towels (by actual test) . . . and far more sanitary than the germ-filled "cold cream cloth." These unclean methods actually rub impurities back into the pores, instead of absorbing them out as Kleenex does.

You use each Kleenex Tissue just once, then throw it away. This saves laundering, saves towels from greasy stains. Kleenex has many other cosmetic uses. It smooths make-up into the skin with natural effect.

Many important uses

Kleenex users find scores of uses for this remarkable tissue. It's invaluable in the nursery. Splendid for polishing silver. Motorists like to keep a package always in the automobile.

Kleenex comes in exquisite pastel tints, and white. Packages are Cellophane wrapped for perfect cleanliness, and are designed to permit removal of tissues easily with one hand. All drug, dry goods and department stores sell Kleenex.

IF YOU HAVE HAY FEVER . . .

. . . by all means, use Kleenex instead of handkerchiefs! You use each tissue just once, and thus have a fresh, dry one every time—so essential to comfort during hay fever or colds. Kleenex saves laundry bills—actually costs less than handkerchief laundering.

KLEENEX COMPANY, Lake Michigan Building, Chicago, Ill. V-8

Please send free sample of Kleenex.

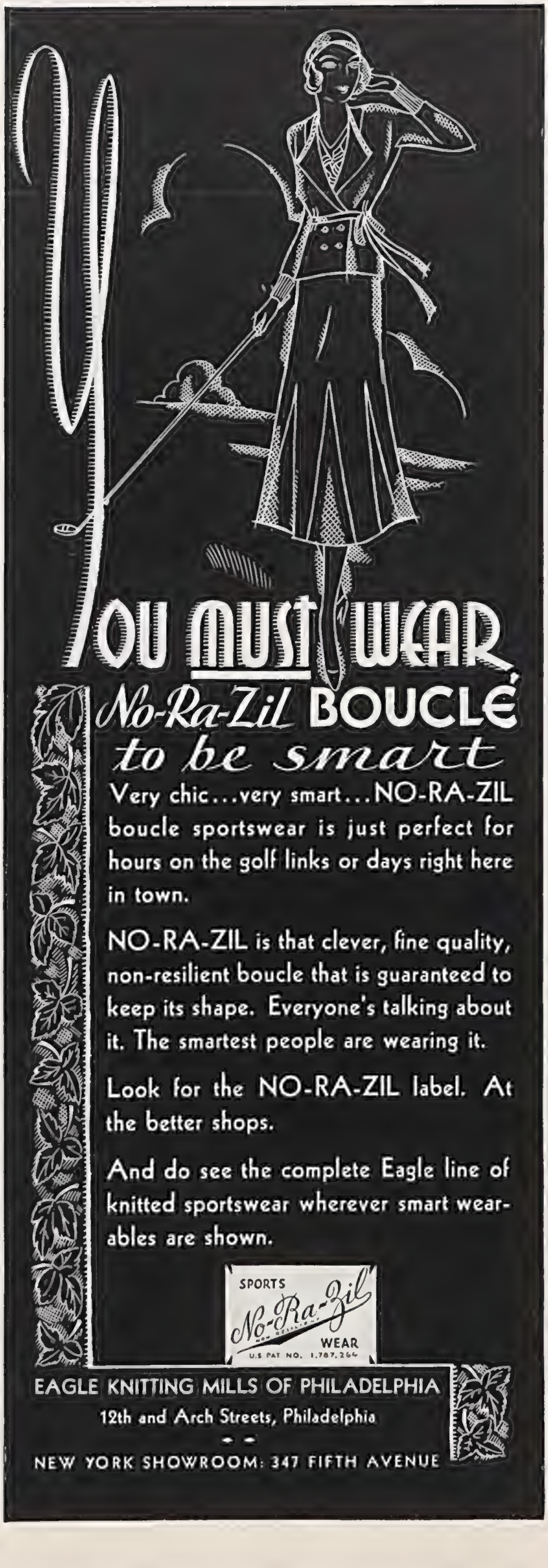
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KLEENEX *Disposable* TISSUES



THE LONDON SEASON

(Continued from page 32)

Things in their latest governess clothes, which, as Lady Lavery remarked "To an untrained eye look as if they are worn back to front, as if they are frumpy on purpose"—in the main, those that swell the numbers at the social ceremonies are elderly ladies and gentlemen. They still appear in Church parades in Hyde Park and never cease to have in mind the gay and glorious days of the London Season, when whalebones were no hindrance to the Viennese waltz, when boating at Henley was "de rigueur," when highly "amusing" and slightly scandalous stories were whispered about King Edward, and when Queen Alexandra was called the Rose Queen.

THE SUMMER STAGE

(Continued from page 41)

any other actor on the stage, but he is an artist in crime. By sheer dint of suffering, he makes you sympathize with the murderer in "Payment Deferred," even though there is nothing in the man to like, apart from the fact that he is a human being.

Another murder play is "The Crime at Blossoms," but it is less a play about murder than a play about people who enjoy murder plays. Mordaunt Shairp, the author of this piece, is devastatingly satirical. A murder has been committed in a pretty country cottage. The papers are full of it. The public is agog with curiosity. And in a joyous second act, we see how the lady of the house turns her cottage into a public chamber of horrors, with picture post-cards of the ghastly spot, and a shilling to see the blood-stain, and a dramatic narrative of the story of the crime recited many times daily to parties of sightseers who swarm in char-à-bancs to feed on the sensation.

The conversation now jumps to Ruth Draper, the points inevitably to be emphasized being her amazing versatility and the way she makes you *see* all the other characters who are not on the stage. To Miss Cornelia Otis Skinner who gave the "Six Wives of Henry the Eighth" in the great hall of "Knole," the beautiful old house of Lord and Lady Sackville, which is just as it was in the Elizabethan times. She will repeat the performance in New York in the autumn. To La Argentina, with a tribute to her dazzling charms and a passing comment on the Gargantuan size of her really most attractive mouth. To Tauber, the thousand-pound-a-week tenor, who took the town by storm with his singing in "The Land of Smiles" at the Drury Lane, then lost his voice and left the cast, then found his voice and joined the cast again, then lost his voice again and actually left the country, and has now come back to "The Land of Smiles" for the third time with voice intact. This starts quite a train of talk. For there is Paul Robeson, who lost his voice like Tauber and so brought the run of "The Hairy Ape" to an end at the Ambassadors after a run of only three or four nights. Meanwhile, Evelyn Laye and Peggy Wood keep playing Box and Cox with "Bitter Sweet," which is always being revived with the return of one of them announced as a special attraction. This time, it is Evelyn Laye who has come back, apparently to stay, since Peggy Wood is once more in New York, with other plans ahead.

We have not mentioned the immaculate comedy acting of Yvonne Arnaud in "The Improper Duchess," or the fine fooling of Cicely Courtneidge in "Folly To Be Wise," or the latest Edgar Wallace thriller, which is called "The Old Man" and consists largely of a comic music-hall turn for Maisie Gay, or "Wonder Bar," "Marry at Leisure," and "It's a Boy"—but there are still the plays across the Channel to be heard from.

In Paris, every one is enchanted with the sixth revival of "La Vie Parisienne," the Meilhac and Halévy masterpiece, with its effervescent airs by Offenbach. Paris adores, too, the clothes—the crinolines, the embroidered pantaloons, the pert hats perched on the nose. Some say that it is this gay opera bouffe, at the Théâtre Mogador, that has brought back the uptilted hat of 1860—not only to the stage, but to the fashions of the day.

No less discussed is the new ballet at the Opéra, "Bacchus et Ariane," by MM. Abel Hermant, librettist, and Albert Roussel, composer. In it, Serge Lifar, formerly a star of the Diaghilev Russian Ballet and now maître de ballet at the Opéra, and his partner, Mademoiselle Spessiwtzewa, have created a sensation, because of the new dancing technique introduced by Lifar and the modern settings and costumes by Georges de Chirico. In the Ballet, Lifar wears a white maillot with a modern gold design and a painted cardboard wig, and Mademoiselle Spessiwtzewa wears a pink-and-blue costume with black and white peplums. Lifar, by the way, plans to come to New York with Stokowski next spring.

A third topic of conversation in Paris is "L'Eau Fraîche," by Drieu La Rochelle—of special interest as the first play of a popular novelist. Mademoiselle Valentine Tessier is the star—the favourite French actress who played the leading rôle, last season, in Giraudoux's "Amphytrion 38," wearing the Greek costumes by Lanvin that had such an influence on fashion.

And now—Berlin, which has come to be the laboratory of European theatrical experiments, where productions are most advanced as to ideas, stage-settings, and lighting effects. Four plays are most talked about, this summer—"Hauptmann von Köpenick," a dramatization by Zuckmeyer of a widely read novel on life in Prussian military circles; "Schofför Antoinette," a French farce playing at the Theater in der Behrenstrasse; a revival of "Minna von Barnhelm;" and "Jungfrau von Orleans," Schiller's classic in verse, of the life of Joan of Arc, with Tony von Eyck as Joan.

KEEP YOUR *Beauty* COOL-TEMPERED



HELENA RUBINSTEIN
World-Renowned Beauty Authority

LEARN from HELENA RUBINSTEIN the art of face-preservation—the secret of keeping your skin fair, young and smooth despite this drying, aging summer heat. Helena Rubinstein knows more than any one else in the world about the effect of climates on complexions. And her famous beauty creations are the crystallization of her amazing knowledge. With the aid of these marvelous creams and lotions you can face the sun fearlessly—for they will keep you free from freckles, squint-lines and skin-fatigue, the whole summer long!

* *

SCIENTIFIC BEAUTY BUILDERS

Cleanse with Water Lily Cleansing Cream—contains beautifying essences of water lily buds . . . 2.50, 4.00

Pasteurized Bleaching Cream—the cooling, soothing cleanser that bleaches away light tan and freckles. . 1.00

Skin Clearing Cream (Beautifying Skin-food)—brings new clarity and new life to dull skins. Erases sallowness, tan and freckles. 1.00, 2.50

Correct Squint-Lines—Crow's-Feet—Wrinkles with Grecian Anti-Wrinkle Cream (Anthosoros)—a necessity for preventing and removing squint-lines. For dry skins—lined hands. 1.75, 3.50

For Shiny Nose—Liquidine—the absorbent astringent—normalizes oily skin and large pores. . . 1.50, 2.75

The Season's Newest and Smartest Make-Up

Sunproof Beauty Foundation—Sunproof Beauty Powder—The perfect summer make-up ensemble! The most effective and cooling summer foundation cream and the most harmonious powder imaginable. They not only lend new enchantment to the skin, but they also prevent sunburn and freckles by neutralizing the violet rays of the sun. . . . . 1.50 each

SUNBURN OIL (For the Beach)

This smooth, fragrant balm induces a becoming tan without the burn. It relieves sunburn too! Indispensable to vacationists—men, women and children. In a smart green flask. . . . 1.50

NEW WATERPROOF ROUGE

No really well-groomed skin should be without this new rouge. The perfect complement to every complexion. Stays on while bathing. 1.00

The Most Beautiful Lipstick Ever Created—ENCHANTÉ

Youthful, vibrant color—as permanent as it is beautifying. Two irresistible tones harmonizing with every type of skin and every costume. Blonde, Brunette. 2.00

THE LATEST VANITIES

Loose Powder Vanity—generous quantity of new Sunproof Beauty Powder. 1.00

Double Compact with Naturelle or Rachel Powder and Red Raspberry or Red Geranium Rouge. . . . 1.50

Persian Eyeblack (The super-mascara) Stays on—does not make the lashes stiff or brittle. 1.00, 1.50

Eyelash Grower and Darkener . 1.00

Nail Groom—The latest Parisian colors—will not crack or peel, 1.00. With remover 1.75

Water Lily Deodorant Talc . . 1.00

Valaze Bath Talcum—generous box 1.50

Egg Complexion Soap. . 1.00 cake

Ask for these beauty creations at Helena Rubinstein's Salons or at your favorite shop.

helena rubinstein

8 East 57th Street . . . . . New York

PARIS CANNES MILAN CHICAGO BOSTON DETROIT TORONTO LONDON

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Helena Rubinstein invites you to visit her Salons for first-hand advice on preventing and correcting sunburn, freckles, lines, wrinkles, double chins, relaxed contours, and general skin fatigue. A complete home treatment regimen will be outlined specially for you.



I have
GOOD NEWS
about removing
SUPERFLUOUS HAIR

. . . Money-Saving News
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"Now—I can stand the Public Gaze."
Can You?

The *All-white* Cream Hair-remover

NOW in a *New . . . Large* 50c *Size*

Contains almost as much as the former $1 tube . . . Each year more women use Del-a-tone because:

1) it removes hair in 3 minutes or less.
2) does not cause heavier regrowth of hair. (Some users report lessened hair-growth.)
3) it is creamy *white*.
4) has no over-powering, offensive odor.
5) easy to use as cold cream.
6) leaves skin clean and smooth as satin.

Del-a-tone advertising carries no exaggerated statements. In our opinion, Del-a-tone Cream is the best depilatory. Made of the finest ingredients money can buy.

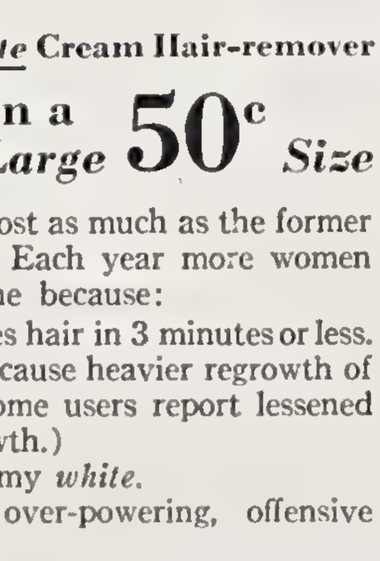
Del-a-tone Cream also in new $1 tube. More than twice former size.

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If Del-a-tone is not the best depilatory you have ever used—your money cheerfully refunded.

50c and $1 sizes, also Del-a-tone Powder in $1 jars only, at your favorite toilet goods counter. Insist on Del-a-tone.

The Delatone Co. (Est. 1908) Dept. 188, 233 E. Ontario St., Chicago, Ill.



Two sizes 50c and $1.00

Acquaintance Offer

Miss Mildred Hadley, The Delatone Company
Dept. 188, Delatone Bldg., 233 E. Ontario St., Chicago, Ill.

Please send me in plain wrapper prepaid, generous acquaintance tube of Del-a-tone Cream for which I enclose 10c.

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City . . . . . .

Clip and Mail TO-DAY

LUXURIES FOR THE LIMITED INCOME

(Continued from page 69)

will discover some day to your horror that she is much too busy making clothes for your friends to have any time to make anything for you. The easiest road that leads to designing things for yourself, incidentally, lies by way of Vogue patterns. You can begin by changing little details in such a way that your clothes will look utterly different from any one's else. All you need is a little vision. If you aren't already clutching a dressmaker secretively to your heart, you might be pleased to know of Marie Connor, on Madison Avenue. She makes clothes of the most French-seeming ancestry.

A milliner is another gem to hide under your hat—a milliner who is not only skilful at making your new hats, but also at disguising your old ones to the point where they look as though they had just been unpacked from a Paris box. Hats, you see, are going to be one of the things it pays to be expensive about this coming season. Mrs. Charles de Flandre, on Lexington Avenue, will make you up a dream out of her best materials for about $18.

Cheap hair-dressers ruin your hair; they ruin your looks, so there is practically no advantage in having them. At the establishment of a hair-dresser of the first order, on the other hand (and these charge very little more than the less expert ones), you sink into the luxury of your surroundings. Your nerves are put at rest, your head is smoothed and patted into a soothing lethargy. Carefully your hair is pruned and combed and brushed and gently waved, so that it is a miracle of chic when you are unwound from your white linen wrapping. And, later, when you take off your hat, your superb grooming makes people more conscious of your immaculate chic than of your thirty-dollar dress.

THE DEATH OF THE BILLET-DOUX

(Continued from page 49)

irresistible. From that time on, he was a marked man.

Another, and perhaps more definite catastrophe occurred—and actually—to a prominent financier who wrote a letter to his mother in a distant town. He had neglected writing her for months, and now that an occasion had arrived, he put his heart and soul into the letter and produced a communication sufficiently sentimental to enchant the old lady. With pride, she read it aloud to the sewing-circle, to the minister, the president of the bank, and to everybody in the town who would listen. It was unfortunate that, at the end of the letter, the financier had allowed himself to say, "I am a little worried about that mining stock—it looks as though it might take a big drop." Before the letter had been read five times, all of his admiring friends in his native town had breathlessly sold out their shares, and his stock had gone down forty-five points.

All of these dangers, then, depress and discourage us a little from practising the art of correspondence. But the most logical modern deterrent to the writing of letters is—must surely be—the psychoanalyst, he whose waiting-room, in the darkest days of business depression, is still crowded, whose listening ear so enchants the multitude that they can not speak, love, or even write without first finding out from him their motives for doing it.

Consider the following letter, written by Elizabeth Barrett to Robert Browning before she married him; she had long been ill, but her love for Browning had almost miraculously strengthened her:

"I am glad and grateful to you, my own altogether dearest! Yet your letter was read in pain and agitation, and you have scarcely guessed how much. I could not sleep night after night—could not—and my fear was at nights, lest the feverishness should make me talk deliriously and tell the secret aloud. Judge if the deeps of my heart were not shaken. From the first you had that power over me, notwithstanding those convictions which I also had, and which you had."

Here, an emotional turmoil is clearly indicated. And what does the modern woman do, when she is faced with an emotional disturbance in herself? Sit down and write a letter about it? Perhaps. But writing a letter is not half so soothing or entertaining as putting on her smartest hat and a dash of *jasmin de corse* and going off to see a sympathetic man who will professionally urge her to tell him all about it. Postage-stamps and ink, compared to this, are depressing instruments for disclosing a woman's heart.

The modern woman, then, craves a reaction and a solace more immediate than the often laborious task of putting her thoughts on paper; and the modern man is too busy and too cautious to write letters. As for the merely charming and intellectual custom of correspondence as a sort of gesture, a ceremony—it was a charming custom while it lasted, and the least we can do is to shed a fleeting tear for its passing. But what has succeeded is not wholly lamentable; the *billet-doux* is dead, and in its place we have the telegram, the post-card, the witty line scrawled or typed by machine. In our modern system of communication, a healthy, laconic quality has definitely been achieved. All of the violent emotions, the introspective fireworks, the long confidences now are limited to the doctor's office or to the half-hour after dinner when the feminine guests, unflurried by the male, gather in the hostess's room. They flare sharply against the background of the moment and are gone; they never achieve a posterity which they do not deserve.

But—you object—those confidences are the thoughts which, on paper, *have* achieved posterity in the letters of men and women that are now a part of literature—surely they deserved it? Undoubtedly, they did. And that seems to indicate that it is our emotions, and not our customs, which are unfortunate—a notion that might very possibly be material for another article.

REDUCE YOUR FLESH
Arms, Legs, Bust or Entire Body and relieve Varicose Veins with
DR. WALTER'S
FLESH COLORED
RUBBER GARMENTS

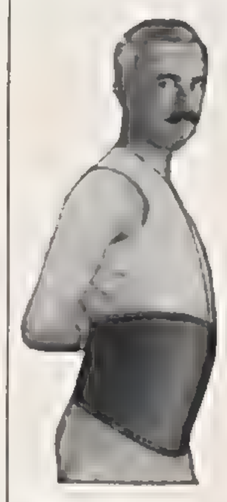
MY GARMENTS have been worn for over twenty-five years and helped thousands of people all over the world. They are the *original* rubber reducing garments, made of the finest flesh-colored Para rubber, removing superfluous flesh from any part of the body.

Would you BELIEVE it?
3 to 4 inch reduction IMMEDIATELY!



AND so good looking! Dr. Walter's latest REDUCING BRASSIERE is so dainty that women often wear it over the loveliest underthings. It reduces most quickly when worn next to the skin—gives you that trim, youthful figure that the new styles demand. Send your bust measurement.—*and* IMAGINE—*it costs* ONLY $2.25

WAIST and ABDOMINAL REDUCER For Women
This pure gum rubber belt, reduces waist and abdomen and adds greatly to one's comfort—no harsh lines around the waist as it has no seams. Fits like a glove. Laced at back. Send waist and abdominal measures.
Price ONLY $3.50



Reduce 2 or 3 inches IMMEDIATELY!
WAIST AND ABDOMINAL REDUCER For Men
This pure gum rubber Belt not only reduces the waist and abdomen, but also supports the body and greatly adds to one's comfort. Send waist and abdominal measures.
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REDUCING CORSAGE
Heavy weight flesh colored rubber, for reducing bust, waist, hips and thighs. Made to measure.
Price $17.00

RELIEVE swelling or varicose veins and reduce your limbs with Dr. WALTER'S famous medicated (flesh colored) gum rubber hose. Worn next to the skin they fit like a glove and you can see the improvement at once. Send ankle and calf measure.
9 inch $5.00 pair
14 " 6.75 "



DR. WALTER'S special extra strong Ankle Bands of live flesh-colored Para Rubber will support and shape the ankle and calf while reducing them. They fit like a glove and can be worn under hose. May be worn at night and reduce while you sleep, or during the day, deriving the extra benefit of the support. Relieve rheumatism and varicose veins. Send ankle and calf measure.
$3.75 Pair

Write for booklet

Accurate measures are essential as garments cannot be returned or refunded due to sanitary conditions.

Pay by check or money order (no cash) or pay postman.

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A perfect court
For the smart set's sport . .
A gay gallery.
Across the net
A single opponent
Fast but fair,
Smiling, swift
And debonair.
Hot summer's sun . .
The set's done.
And then
When
There comes time out
In the cooling shade
For refreshing rest,
A drink with zest . .
Sparkling, tangy,
Delicate, delicious . .
To quench a thirst.
• It's Clicquot Sec
The ginger ale
With piquant personality . .
Pleasing partner,
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Ineffable,
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And order now—
Clicquot Sec.





Clicquot Club

SEC

The Ginger Ale with Piquant Personality



One black tree and one flame tree, slightly outlined in white, grow upon the chartreuse background of this modern rug designed by John Lurçat; from John Becker Galleries

TIPS ON THE SHOP MARKET

(Continued from page 71)

on. It is made of Macassar ebony inlaid with holly wood and pewter. There is lots of lovely room in the middle of the board for you to take your opponent's men out on—and lack of room there is a criticism I would make of the average backgammon-board. This board is from the S. P. R. Galleries on East Forty-Ninth Street, and, with it, you can buy some particularly fascinating counters, which are octagonal in shape. Tap, tap.

No. 13 is only a hint of the rug that it is a fraction of. The rug comes in lovely shades of red, or blue, or taupe, or green, and has Directoire rosettes all over it. It is a Bigelow-Sanford rug and comes from W. and J. Sloane.

Now we come, brethren, to the last of our little pictures of rare furniture photographed in action. This last, No. 14, is a Robert Heller designed coffee table with a glass top. On it, you will observe a coffee set. This is made in Vienna, is very Viennese looking, made of silver, with rings of black and white enamel, a lining of bright blue enamel, and black wooden handles. Both table and coffee set are from Rena Rosenthal.

And with that the lights went on, and a blushing Shop-hound bowed and smiled to the thunder of applause that followed her lecture. Now, she said, I will endeavour to tell you a little about some other of the objects that I have observed in my meanderings, which there was no room to have illustrated, and about some other things that are not interior, but exterior decoration! (Patter of polite laughter.)

At Rena Rosenthal's, there is a bridge lamp that has it all over the usual bridge lamp. It is one of the indirect lighting variety, also designed by Heller, made of glowing copper, and somehow manages to look like a golden flower on a long stem.

At the Chintz Shop, there are some very good new glasses from which to drink this winter's cocktails. Some have tall sky-scrapers painted on them, and others, made of extremely heavy glass that makes a safe and solid base, are painted with lots of different motors, taxis, and even Austins, whizzing round them.

The Whitney Carriage Company makes some excellent woven fibre panniers to be used as soiled-clothes baskets in the bathroom. Much neater and nicer than most, they are enamelled in a number of light, clear colours. You can get them from Macy's.

At the Little Shop of T. Azeez, which name for pure euphony enchants me, there are some bracelets that it is a pleasure to talk about. They were made somewhere or other in the South Sea Islands. They are of glass, shot with colour, with gold and bronze and silver and weird, misty things that resemble seaweed. They look a little like one kind of marbles—you must know the kind. There are several different patterns, if their ephemeral designs can be called patterns, and you could make various combinations to wear with tea-gowns, which, by the way, is what I particularly think they should be worn with. They make a tinkly sound that is really quite a man-sized noise when you are wearing several.

At The Tailored Woman is a very good little blouse made of white chiffon, which would do much towards resurrecting an old black skirt. This has short sleeves and is made entirely of widish pleats, with bands of hemstitching holding down the pleats at collar and sleeves. It costs a little under thirteen dollars and is what we cosmopolites call a Buy.

I hope you have all been bright girls and discovered the Gotham Adjustable Stockings for yourselves. But, in case you haven't, let Shop-hound tell you about them. They have several stripes around the top (which keep runs from running), and, for this reason, they can be adjusted to any length of leg. You who have for years found that either you must fasten your garters below the garter stripe or place them above and have sagging socks should appreciate this invention. Also, the seam in the back of the knee is reinforced so that garters fastened on that psychological spot do not start runs.

SEEING BEAUTY THROUGH THE YEARS

(Continued from page 62)

cream. If it is thin and relaxed, choose a mixture of muscle oil and tissue cream. Then, using your first finger and thumb, move along the jaw-bone, kneeding deeply down, to exercise the bone, without stretching the surface of the skin. Follow the same procedure along the cheek-bones and along the nostrils, from the base up. In giving this manipulation, one New York specialist, Rose Laird, uses an electrical appliance with electrodes to exercise the bones. She even has an electrode made to fit the calf of the leg, a part of the anatomy that too often developes an unattractive sag.

Aside from this manipulation, there are exercises for the muscles of the face and the throat that should be a regular part of the régime of those who are determined to retain a firm, youthful contour. To avoid a drooping, sagging chin, "sit tall," lifting up your stomach, and sitting as though you were looking over a row of pews. This position in itself gives an arch to the throat. Then, thrust the head out and throw it back, opening the mouth wide and drawing the lower jaw out and up.

If the neck is inclined to thickness, this effect can be counteracted by avoiding the heavy set of the head upon it. Raise the head high up—it is amazing how high you can get it when you try—then move it out and forward, and draw it back again. A regular practising of this exercise brings a marked flexibility.

Of course, every good beauty specialist makes an infinite variety of reliable beauty preparations for the older woman. It would take too long to describe them here, but there is one element of the beauty régime that should be stressed, and that is the half-hour of relaxation before dinner each night. It is then, when you are relaxed, that a beauty preparation can get in its good work, and that you can make use of those soothing little eye pads compounded of herbs, about which women, and especially older women, seem to know too little.

CHOOSING COSMETICS

When the older woman chooses her cosmetics, she is apt to err badly in the matter of her powder shades. From pure habit, she selects a powder too light for her skin, a hangover from the days when dull rachel and lifeless flesh and white were the only shades to be had. This is especially too bad, because those shades are very trying for the older skin, and there are any number of warm shades that will be much more kind to it. Many women who use powder and lipstick without compunction draw the line, oddly enough, at face rouge. The fallacy in this is obvious when you behold the "before and after" effect when such a woman, especially if she has white or grey hair, adds a touch of natural-looking rouge to an erstwhile colourless face. Some older women have a preference for lip-salve as opposed to lipstick, as they find that it goes on more smoothly and naturally. In general, rose shades are almost always becoming to skins not so young as they once were, as opposed to those of orange and raspberry. There is a soft shade of rose with a tone of purple in it that is distinctly becoming to older skins. One of the most sophisticated bits of *maquillage* that the white-haired woman can employ is to have a touch of lavender eye shadow at night to complement the lavender rinse for her hair, and lavender powder is as becoming to her under artificial light as it is to almost everyone who tries it.

CONCERNING COIFFURES

As to her hair in general, was there ever a mode kinder to this woman of fifty or more? When hair was being cut to boyish lengths, she cried out—and justly—that not only could she not be shorn of her locks without being made ridiculous, but that she couldn't find hats that would accommodate the hair she was determined to retain. But now that all hair is being worn in a soft, feminine manner, she has a mode made to order for her. If she has any difficulty, it is probably of her own making, in that she is still loath to give up as much hair as she should. Every smart coiffure, to-day, is done with a minimum of hair, and the older woman must make up her mind, not only to have her hair cut off to a workable length, but to have it cut *out* as well. The good hair-dresser knows just how much to cut. In fact, it is one of the finest points of his art, and he must be allowed to procede as he thinks best, not hampered with pleas to spare the locks. Another thing that this lady of middle years should most surely indulge in is a good permanent wave, unless she is blessed with permanent curls of her own, since this is almost a prerequisite of a well-groomed head. Here, again, she must trust her hair-dresser. Smart permanent waves, to-day, are not the tight things they used to be, and too many older heads are too tightly waved because their owners insist upon waves that look like waves, instead of smooth, natural undulations.

In the matter of permanent waving, there is one innovation that is being hailed with joy by the woman with white hair who has unhappily watched it acquire a yellowish tinge. This is a chemical solution known as "Albyno," made by the Hair Research Laboratories, the manufacturer of "Olea," the well-known oil treatment and shampoo combined. "Albyno" is put on the hair after it is waved, allowed to dry, and presto, where there was yellow, only silvery white remains! This is perfectly harmless to the hair and can be used as many times as it is required. Charles Bock has recently introduced it into his salon in New York, and other smart hair-dressers are adopting it.

The lovely coiffure created by Schaeffer and shown on page 62 has been fashioned with hair treated in just the manner that has been under discussion—the hair was waved, cut to a workable length, and thinned out to mould the head. The transformation from Pierre shown on the same page is one of those delightful things that take years from a face. It couldn't be more flattering, and, as is the way with all good transformations, it is entirely natural in appearance.



Lines SKETCHED IN BY LAUGHTER....



ARE *Etched* IN BY TIME

THEY ARE the faintest of tiny furrows—those disarming little lines at the corners of your eyes, these pleasant little crinkles at the corners of your mouth. Today they are deftly traced, and charming—but remember: the merest line, if neglected, will deepen into a heavy, ageing wrinkle.

Keep your face young and smooth, keep the laughter lines in their proper place, by following the simple, scientific treatments which Dorothy Gray perfected. In the Dorothy Gray salons, these treatments have proved marvelously successful in smoothing away the ageing lines. But since loveliness is more easily kept than recaptured, don't postpone your treatments. Give your face and throat the care they need each day, and then you can laugh at the threat of wrinkles!

If it is impossible for you to visit one of the Dorothy Gray salons, do write for the Dorothy Gray booklet on correct home care of the individual skin—or ask for it at any of the leading shops where Dorothy Gray preparations are sold. These are, of course, the same exquisite creams and lotions that have proved so successful in the salon treatments.

DOROTHY GRAY

683 FIFTH AVENUE, NEW YORK

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first aid to
all beauty aids



cotton pads for
all cosmetic uses

WITH a box of Couettes at your fingertips you have half the battle for beauty won. For Couettes ally themselves so perfectly with all your beauty preparations. Lotions, cleansers, tonics are what these absorbent little pads thirst for. And, in removing creams, a fresh Couette moistened with water or a skin tonic is the safest, most efficient way to leave your skin clean, smooth, soothed. And use Couettes as powder puffs. Send 10 cents for guest-size package.

• Johnson & Johnson NEW BRUNSWICK NEW JERSEY •

COUETTES



LÉON DE VOS

The chef of the Voisin restaurant, in New York, arranged this masterpiece of salmon in aspic, regally poised on a fluted base of hominy, to serve from the cold buffet table

FOR THE HOSTESS

(Continued from page 57)

and cucumbers and hard-boiled egg sections and served with mayonnaise. The cold salmon that appears on the platter on page 57 is surrounded with the thinnest fluted slices of cucumber and tomato, placed in alternating sections, and the Sherry chef added a final inspiration in the form of the thin leaves of tarragon, dark green against the pink of the salmon. Vegetables Parisienne are another delectable accompaniment to cold salmon, a mélange of diced carrots, pease, and string-beans. And whether it be hot or cold, tiny potato balls, scooped out of new potatoes and served with parsley butter, are delicious with it.

After you have had your salmon hot, then had it cold, you can try it en coquille, three days old. And for this, the Voisin restaurant has a most excellent recipe. You use the cooked salmon, removing the skin and bones and breaking it into flakes. Then, seasoning them with salt and pepper, put these into a buttered dish, and put the dish, covered with a buttered paper, in the oven to heat. Next, make a white sauce by mixing two ounces of melted butter with two ounces of flour, cooking this for a moment and mixing in gradually a pint of boiling milk. This is boiled for ten minutes, when two ounces of grated cheese are added, with seasoning to taste. Into large scalloped shells—the sort that are shown on the individual plate on page 57—put a spoonful of the sauce as a base, spread on the flakes of salmon, and cover with a sufficiency of the sauce. Sprinkle this generously with grated cheese and drops of melted butter and brown them in the oven. These coquilles can be garnished with a border of Duchesse potatoes, spinach, noodles, spaghetti, purée of pease or asparagus tips, as you prefer. This mixture can also be prepared in a large baking dish, but the individual shells are more fun and make an amusing fish course.

Incidentally, lobster, while not figuring officially in the fish season, is delicious prepared en coquille, and the Louis Sherry chef does it this way. The lobster is cut into slices one quarter of an inch thick (known in professional circles as "tronchons"), seasoned with salt and paprika, and sautéd in butter to a golden colour. The slices are then put into the buttered coquille shells and covered with a cream sauce that has been prepared in the pan in which the lobster was sautéd. Finely grated cheese is sprinkled over these, and they are browned under the flame. The shells for these are usually bordered with mashed potatoes run through a pastry tube, a process that even amateur cooks can manage with a little experimenting.

Another delicious way of utilizing salmon—you must have the raw fish for this—is in salmon mousse. Three quarters of a pound of the uncooked salmon, with the skin and gristle removed, are pounded in a mortar, half a dozen canned mushrooms are added, and the mixture is rubbed through a sieve. The yolks of two eggs are beaten into a cupful of white sauce, and the sauce and the salmon, both well chilled, are combined. The chilled whites of two eggs are salted and beaten to a stiff froth, they are lightly mixed with the first mixture, and a cupful of whipped cream is added. This mixture is placed in a buttered mould and poached in a pan of water in a slow oven till firm. This is served with Hollandaise sauce.

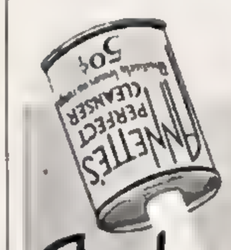
As to your trout, be it brook or lake variety, there is no more delicious way to serve it than with toasted almonds. The trout must first be well cleaned, then dipped into milk for a moment, seasoned with salt and pepper, then turned ever so lightly in flour. There are those who prefer it minus any flour, and that can be omitted. The next step is to sauté it in butter till it is a golden brown, take it out and dry it carefully with a napkin. When it is served, it is sprinkled with shaved almonds sautéd to a crisp in butter.

If you have just fish to deal with, any good fish from the day's catch, it is an excellent idea—and provides a variation—to use it in kedgree, whether you are at home or are doing your cooking at camp. To make this, three cupfuls of cold boiled fish, two cupfuls of cold boiled rice, two hard boiled eggs, chopped fine, two tablespoonfuls of melted butter, a teaspoonful of salt, cayenne, and chopped parsley are mixed well together and cooked in a double boiler till hot.



It works like magic! Just sprinkle Annette's into the spot, rub in and brush off. Instantly . . . a spotless costume.

Absorbs completely food and beverage spots, berry and all other fruit stains . . . grease and even perspiration. Cleans soiled furs and felts . . . all fabrics, all colors. Safe for your finest laces and silks. Imparts no odor—and *cannot leave a ring!* As advertised in and GUARANTEED BY GOOD HOUSEKEEPING.



HANDY SHAKER BOX OF ANNETTE'S . . . 50c
Vanity Shakerette, 25c. At Dept. and Drug Stores. Ask at counter for cleaning Guide for Dark and Light fabrics.

SEND 10c
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PERFECT CLEANSER

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5735 . . .	.50
5736 . . .	.75
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A *shampoo* does not destroy this wave

Amazingly this new French method trains an ever-deepening wave in Straight Hair



The Home Treatment Kit contains $1.50 size bottle of La Gerardine, application brush, atomizer, and six combs. Price, $2.50.



Science has proved that wavy hair is one of the chief characteristics of the people of the white race. La Gerardine lotion brings out this hidden wave which Nature intended you to have.

PUT your head bravely down into the basin... no matter how hard you soap and soak, when your hair is dry, your Gerardine wave will still be in!

Science has proved that one important characteristic of the white race is wavy hair. La Gerardine, the astounding French discovery, actually brings out this hidden wave.

As you follow the simple treatments with this magical lotion, your wave grows ever deeper and becomes more lasting, until it is proof against rain, sea air, and even a shampoo!

For ten years, La Gerardine has had amazing success in Paris. Recently it was brought to this country and already 100,000 American women are enthusiastic users of it. More than 3,000 leading beauty shops are giving the Gerardine treatment to their patrons. You can easily give your own hair the treatment at home.

From the very first application of this wonderful lotion, your hair will be more lustrous and will set more easily. Gradually the wave falls softly into the line in which Nature intended it to go.

La Gerardine is harmless to the most delicate hair and does not affect its color. Many mothers use it to train their children's hair.

La Gerardine is made from a number of rare herbs beneficial to the hair and scalp and is free of glycerine and alcohol. It is neither sticky, oily, nor drying. It is an ideal setting lotion for a "permanent" and increases the beauty of the wave.

La Gerardine is sold at the toilet goods counters of leading department stores, the better drug stores and beauty shops at $1.00, $1.50 and $2.00 the bottle. Home treatment kit, containing La Gerardine, atomizer, application brush and combs, $2.50. La Gerardine Salons, New York and Paris.



A shampoo, sea air, rain or steam does not destroy your Gerardine wave. It is proof against them.



When your wave has deepened, you need only spray on La Gerardine and pinch in the wave with the fingers.

La GERARDINE

SALON GERARDINE . . . 15 West 46th Street, New York

Harold F. Ritchie & Co., Inc., New York. Sales Representatives.

A HOUSE-PARTY IN TUNISIA

(Continued from page 45)

of the courtyards perforating the white mass. And far away, at my right, the flat white mass of Tunis beginning to emerge from the moonlight.

At dinner, that first night, one had the sensation of having passed into the realm of sheer fantasy. Dinner proceeded, course by course, in the usual way. But the long table with its gilded goblets, the dark velvet-covered *banquettes*, on which we propped ourselves or sat cross-legged up to the table, the marble walls, the fretted dome, the Arab servants, our host in magnificent Arab robes, and the ladies like ghosts from the ballet of Scheherezade, will always make that dinner-party, for me, the most fantastic dinner-party of my memory.

That little Lady Brownlow should have found in her luggage a golden-embroidered green velvet tunic with long sleeves and green satin Persian trousers; that Lady Mendl and Mrs. Leo d'Erlanger should have brought with them Vionnet dresses with trousers; and that Mrs. Vreeland wore something in pink satin that looked like many scarfs tied about her—seemed the most perfect thing in the world. Jasmin flowers having just come into bloom, there were little bouquets of them at every place, and the men, as well as the women, wore them back of their ears, in true Arab fashion. Later, at the other end of the big hall, we curled up on divans, and coffee and liqueurs were brought on little white mother-of-pearl tables placed conveniently near, while, far away at the end of the hall, the moonlight crept into the open courtyard, turning the little stream of water flowing through the open doorway into a silver rivulet.

A PEACOCK TALE

After a dreamless sleep, I woke the next morning to a symphony of unfamiliar sounds. Arab gardeners were chattering under my window, and I heard strange catcalls that, I discovered, came from quantities of white peacocks sunning themselves on the white roof of the palace, silhouetted against the sea or strutting along the edge of the yellow-tiled pool in the shadow of the cypress-trees. The whole garden was filled with white peacocks, to the very edge of the sea, five hundred feet below, and, like the inmates of the house, I found that they had their daily routine. They come to strut in front of the house in the early morning, retire under the trees and the bushes for their mid-day siesta, and return to be fed on the terrace at tea-time, where they pose, like so many sophisticated women, against the background of mauve geraniums.

When every one had breakfasted, cars were waiting to make the steep descent through the terraced gardens to the bathing-pavilion by the sea. As we dropped down to each new level, we passed through gardens, each one of which was unique. One was planted with orange-trees in full bloom, alternating with white marble urns. Another, a rose-garden, was dotted with seats of old Arab tiles, built around tiny lily ponds. A formal garden had beds of white double geraniums boxed in with rosemary. Everywhere, there were mauve geraniums creeping over rocks, a shade of mauve that I have never seen anywhere else.

In Tunisia, one bathes from April until December, and, by May, the bathing is as fine as it is in Cannes in August. Like the Arabs, we lived in the water half of the day. One day, we went for a picnic to the now-famous beach at Hammamet, some sixty kilometers from Tunis, a place of which you will hear more in the future. The bathing at Hammamet can only be compared to that at Nassau. I think it was first discovered by Tony Drexel, exploring in his yacht. Since he bought a place there, the colony of Hammamet has been growing, and, within a few short years, it is likely to become the Antibes of North Africa.

AN ENCHANTED HILLTOP

We were all distinctly against these expeditions into the countryside, however short they might be, because they meant being away from the enchanted hilltop. There, we felt that we could all look peacefully down on the world and still remain apart from it, in a sort of lotus-eater's dream. It was fun to imagine that, from there, one was looking down on the world of antiquity; indeed, in the days of old Carthage, the view could not have been very different from what one sees now. The houses, then, were much the same as those of to-day, and the camels and white oxen still remain. One can easily imagine the ships with sails—the only things now lacking. After seeing the wonderful museums in Tunis, abounding in documents of every kind and full of mosaics as fine as any I have ever seen, it is not hard to reconstruct the details of life of other days in this old world.

Strangely enough, I had to go to North Africa to find that the so-called "modern" house is nothing, more nor less, than the Arab house of all time. An Arab village is like a New York City that has not grown up. It is all planes, angles, and "setbacks," and, at a distance, it is nothing if not "modern." Then, of course, it is a world in my favourite white. To the eye, the country is an orgy of white; the white-wash pail has drenched everything, and the mass of white houses takes on a different colour with each passing hour. At dawn, they change from pale yellow to orange; at midday, from blue-white to milk-white; at sunset, from apricot to pink and mauve; and, by moonlight, they are silver-white.

The interior of the houses is simplicity itself, with a welcome relief from furniture. There are no chairs—only *banquettes* in the angles of the walls, deep window-seats looking out on the world through iron grilles, and low tables or huge brass trays on low stands.

Around one of these huge trays, as big as a dining-table, we gathered for tea in our hostess's boudoir, a vast room with white walls, an ornate, painted, and gilded ceiling, and white mother-of-pearl furniture spread about on beautiful faded rugs on the white marble floor. This huge tea-table was covered with (Continued on page 94)

VOGUE'S PORTFOLIO

(Continued from page 61)

most disappointingly do not, and there is nothing less enticing than an elbow gone antique in the broad light of day. Be sporting, by all means, but mind the stop-lights when it comes to tight pull-over sweaters if you want to look as dashing as you feel.

BE CAREFUL OF JEWELLERY

The flashy fake jewellery is a temptation that age should resist, for fifty has a decided call on the realities and Christmas-tree tinsel does not hang prettily on years. If one's family feel they must pin something on, let there be no alternative to a flower or a real jewel, unless it be a simple, real-looking pearl necklace, near-real pearl earrings, beautiful old paste, or some very good imitation piece not too dinky, but real looking. It is so important at this age to have at least one very good brooch or bracelet or necklace that it is well worth saving up presents or deliberately building up a nest-egg for that very purpose, so that, if you should go to India, you could feel justified in treating yourself to a good cut emerald or, in Paris, letting yourself be tempted by the new things. Why not let this be a moment for gathering all the trifles of the past into a heap, condensing sentiment, and having refashioned something that will add real dash to the quiet elegance of your dresses.

Along with real jewellery and real materials, a very real fur coat should come into the landscape. It is all very well for youth to run about in rabbit pretending to be beaver, but quite another for fifty, and along with the years comes a longing to look more than wistfully at mink or baby lamb or even sable.

REPUTATION IN A CROWN

Have you ever stopped to consider the psychology of a hat? In addition to being the top note of a costume that may make or mar, it holds a reputation in its crown. Put on one of those hats that dip over one eye and see what reckless and pleasant things it does to sixty from the suburbs; place a high-crown Boston specialty aggressively on the brow and watch the immediate accent, "Rights for Women"; be skittish in an idle moment with a turban and realize how easily a comédienne gets her laugh.

Things are seldom what they seem, but a hat can make the young old, the old young by a tilt of its brim. We can not all be Queen Marys. Very few of us have the presences to carry off dowdiness with her style. She who runs to a modiste should cross her fingers and invoke special protection. She must not get herself saddled with the typical middle-aged hat, on the one hand, and she must not let herself be coaxed blindly into the latest thing, on the other. The average milliner is a little bored with middle-age. If you can find a clever *première* at one of the big hat shops who is really interested in keeping you up to date—a Lucie, or a Marthe, or an Eliane, or a Jessica—stick to her through thick and thin, for the time will come when she will know your style so well that she can pounce instantly on the models that you can wear. When you get the new hat home, deliberately practise putting it on before a mirror. Young things tug on their hats any old way, but their any old way is modern. Ours is definitely dated. In a hurry, we are all apt to revert to the period of our first heydays.

MIDDLE-AGED RULES

Perhaps more important than all else is superlative good grooming, rain or shine. Now, good grooming does not mean the over-preservation that reminds one of a pickle and brine, the overdone make-up with its boring bloom, the Greta Garbo curls that past forty become ridiculous Fraxie Frizzle, but it does bespeak immaculate turn-out, make-up with super-discretion, and hair splendidly cared for.

Hair-dressing for us must be an individual matter, or else we lose all the distinction that the gods have given us. A good coiffeur knows this and works accordingly, but the minor artist must be severely kept in hand. It is a good idea to keep watching the changes in hair-dressing, so that you can direct your coiffeur yourself.

No woman of any age is attractive when she puts herself in the position of being forever in hot pursuit of the latest anything. Fashions come in and go out very rapidly, but our own individual style goes on forever.

On the whole, safe maxims for the middle years are "quality, not variety," restraint in selection, and avoidance of the obvious.

If you are fifty, don't mourn. Be proud. If you have lived at all, you have presence, the ability to create a stir when you come into a room. You are no longer experimenting with yourself. You have a personality to express. It is something to have achieved.

TO OUR CONTRIBUTORS

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NOW THEY'VE FOUND

A way to really get rid of hair on arms and legs utterly without the problem of coarsened re-growth



By a total lack of stubble you can feel the difference between this and old ways.

A discovery that is proving to the wonder of the cosmetic world that hair can not only be removed instantly, but its reappearance delayed amazingly

A WAY of removing hair on arms and legs has been found that not only removes every vestige of hair instantly, but that banishes the stimulated hair growth thousands of women are charging to the razor and less modern ways. A way that not only removes hair, but delays its reappearance remarkably.

It is changing previous conceptions of cosmeticians about hair removing. Women are flocking to its use. The creation of a noted laboratory, it is different from any other hair remover known.

What It Is

It is an exquisite toilet creme, resembling a superior beauty clay in texture. You simply spread it on where hair is to be removed. Then rinse off with water.

That is all. Every vestige of hair is gone; so completely that even by running your hand across the skin not the slightest trace of stubble can be felt.

And—the reappearance of that hair is delayed surprisingly!

When re-growth finally does come, it is utterly unlike the re-growth following the razor and old ways. You can feel the difference. No sharp stubble. No coarsened growth.

The skin, too, is left soft as a child's. No skin roughness, no enlarged pores. You feel freer than probably ever before in your life of annoying hair growth.

Where To Obtain

It is called NEET—and is on sale at all drug and department stores and beauty parlors. Costs only a few cents. 280A

NEET CREAM HAIR REMOVER

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While every precaution is taken to insure accuracy, we cannot guarantee against the possibility of an occasional change or omission in the preparation of this index

A HOUSE-PARTY IN TUNISIA

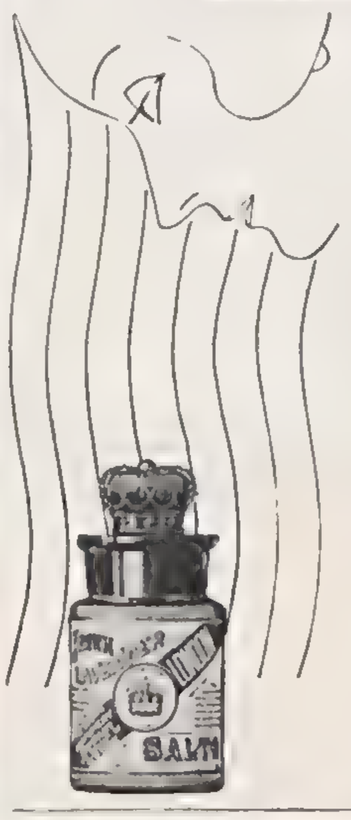
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everything necessary for tea, in addition to lacquer pots of flowers and a collection of little porcelain animals, which made it look like a tea-table for children. At the end of the hot afternoon, the cool, vast room. with tiny rays of sun creeping through the latticed grilles, was our rendezvous after the midday siesta. Only one of the grilles, at the end of the room, was open, and this gave a view of the sea and occasionally framed a fisherman's boat with its coloured sail flapping in the breeze.

This world of the East, a world that can not be quite spoiled by our civilization, a world that still survives gramophones, tram-cars, taxicabs, and American bars, is a never-ending treat to the Occidental eye, for "local colour" abounds, despite everything. One day, we went to lunch with the General Comte de Chambrun, who commands all the French troops in Africa, at his headquarters at Tunis. His house is the ex-palace of some late Arabian prince, a magnificent building, with a covered patio decorated in old tiles. which is one of the splendours of North Africa. We lunched at a table in the centre of the patio and withdrew afterwards for coffee under the arches of the colonnade, reclining on divans covered with old Moroccan rugs and beautiful cushions. His Senegalese servants—magnificent creatures, with black patent-leather faces and white uniforms with short breeches and the scarlet sashes of their regiment—gave me such a thrill, from the point of view of the picturesque, that I decided, then and there, to come to Africa and live, where footmen are footmen, in the good old Victorian sense of the word! These priceless creatures lined the stairs and stood at attention at every door.

The *Souks*, or Arab bazaars, are the most famous in Africa and far more picturesque than those in Cairo, though not on the grand scale of the bazaars in Constantinople. Unlike those in Constantinople, they are the real market-place of the Tunisians and not preserved as a show for foreigners. In the early morning, everything in the bazaar is auctioned off, and foreigners might descend like a flock of locusts without making the slightest impression on the Arab shopkeeper and his Arab customers. The perfume shops are excellent, and their essences of jasmin, amber, geranium, and wild carnation are more delicious than many of the more sophisticated scents of to-day.

Contrary to general belief, I think that North Africa should be seen in hot weather, since it is for hot weather that the people dress and the houses are built, and it is then that the flowers bloom. It can be cold and bitter in winter, but, when the warm weather smiles, the country bursts into bloom, like great flowers with an over-intoxicating scent against a white wall that is equally dazzling in the sunlight or the moonshine. "HIM"

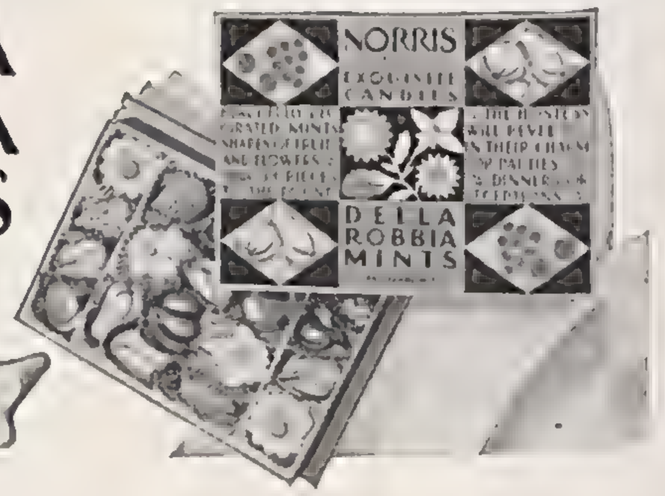


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GLAZO



creates the smart vogues in fingertips

HAVE you some charming memories of fingertips of a special loveliness that are seen about nowadays? Memories, perhaps, of fingers delicately tipped with flower-like loveliness rising up in greeting . . . of rose-petal ovals hurrying with fastenings of dusky furs . . . of brilliant fingers dancing a ballet of impatience on the table-top.

Obviously, neither nature nor ordinary polishes can account for nails of such attractiveness. The uninitiated ask *what* and *how* this special charm; and the answer is—Glazo does it!

Glazo polishes, so prized and sought for their exquisite shades, have won wide and distinguished approval. They brush on easily and smoothly, without piling up or chipping, and they never turn white at the edges.

And Glazo's new Cuticle Remover Crème introduces a superior method of caring for the cuticle—far in advance of all others. You must try this soft, gentle, white cream, and find for yourself how even and smooth it leaves the cuticle edges. Other Glazo preparations assist in the perfection of the Glazo manicure—Glazo Nicotine Remover, Glazo Nail White, Glazo Cuticle Massage Cream.

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Perfumed Glazo Liquid Nail Polish comes in this smart new package. Natural, Flame, Geranium or Crimson—in a large bottle, 50c. Perfumed Glazo Liquid Polish Remover, 35c.



NEW—GLAZO NICOTINE REMOVER

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the charm of fingertips that are lovely rose-petal ovals?



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GLAZO CUTICLE REMOVER CRÈME

New...superior...applied from a pointed tube. Removes surplus cuticle swiftly and leaves margins smooth. Glazo Cuticle Remover Crème, 50c.



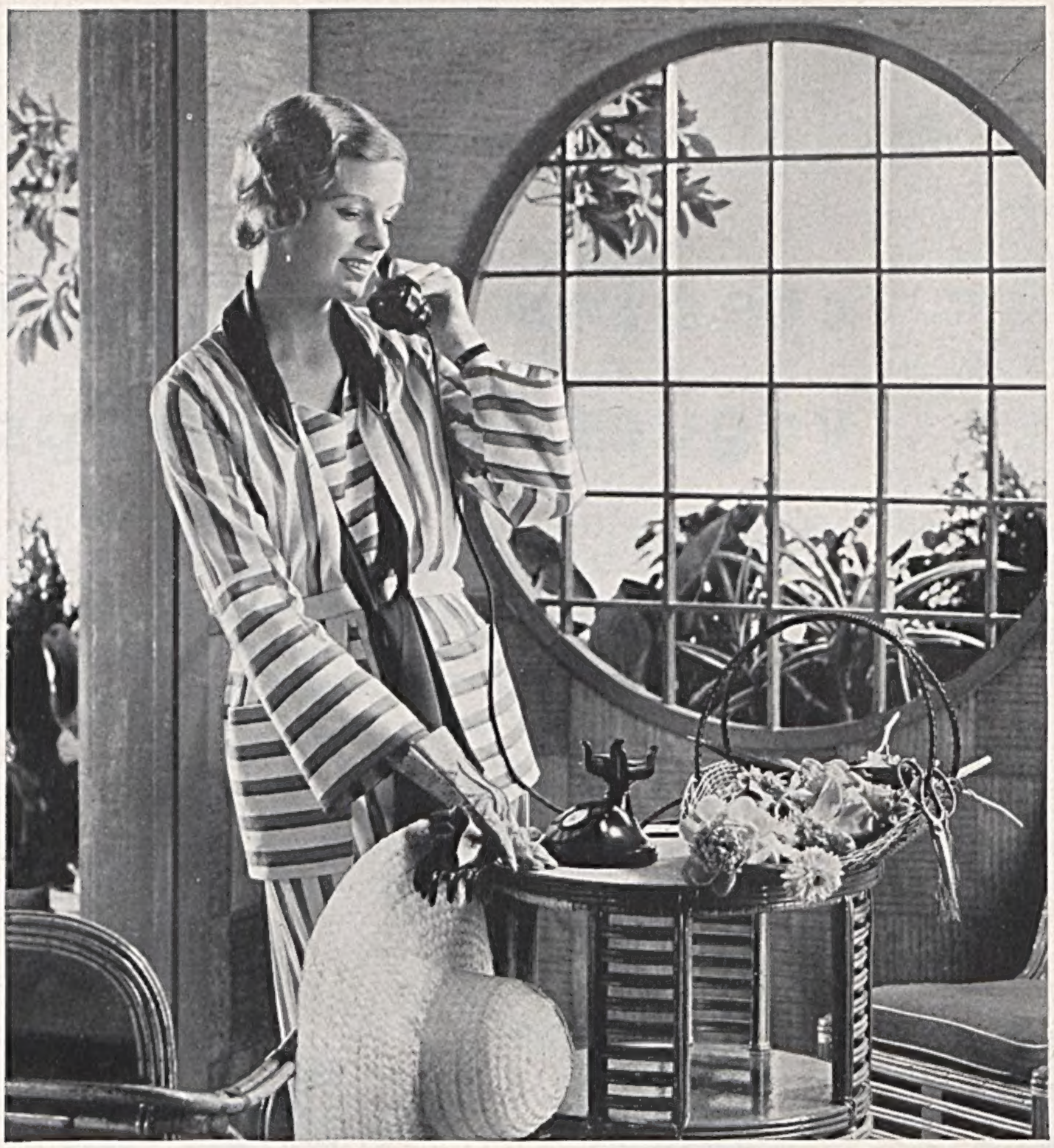
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191 Hudson Street, New York, N. Y.

I enclose ten cents. Please send me samples of Glazo Liquid Polish, Polish Remover, and the new Cuticle Remover Crème. (If you live in Canada, address P. O. Box 2320, Montreal.)

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City.....*State*.....



A telephone in the summer house near the garden enables you to spend the hours outdoors at your hobby . . . yet be always accessible to your friends. Such telephones, sheltered from summer showers, are usually portable, so that they can be brought into the house to other locations during the winter.



Tinker with engines or sails as much as you want . . . then round up a crowd for a moonlight cruise . . . easily, quickly . . . by telephone.

On the sun-porch, where young folks gather, a convenient telephone keeps laughing repartee from disturbing the rest of the household.



"TRADE MY TROWEL FOR A NIBLICK?

NOT TODAY, KATHLEEN"

TELEPHONES CONVENIENTLY PLACED HELP YOU MAKE THE MOST OF SUMMER

SUMMER's a season to be enjoyed to the full. A lazy, leisurely sort of a season. . . . As the family scatters about house and grounds in search of recreation, be sure there are *enough telephones* to provide easy, quick communication for every one's needs.

In addition to the usual telephones—in bedroom, library, kitchen—put other telephones in summer-time places like the sun-porch, the boathouse or outdoors, by garden, tennis court and swimming pool. Then when there's bridge or golf or a swim in the offing, time and steps are saved and calls can be made without disturbing other members of the family. Conveniences of that kind make for more livable homes and happier lives.

Naturally no two homes have the same telephone requirements. Number, style and location vary widely. The local telephone company will be glad to help you plan the arrangements that will give you the greatest service and satisfaction. Just call the Business Office.

AMERICAN TELEPHONE & TELEGRAPH CO. BELL SYSTEM AND ASSOCIATED COMPANIES

THE CONDÉ NAST PRESS GREENWICH, CONN.

The winning colors . . . as worn by our more successful nymphs

And what are your rules for success by the sea this summer? First—go the right places and take the right things. Know your colors and your qualities. Finally—consult your check-book before every shopping spree and *be reasonable*. . . . We knew you knew!

So this year's Cannon towels play the game this year's way. They are splashed with soft colors that are gay and correct and becoming. They are fair but not frail. All-around towels that suit the eye, soothe the skin, stay young forever almost—but don't strain the budget.

You can have them as beach capes, ample enough to snub the most pushing ocean breeze, in this season's most fetching stripes—or as neat hand towels plain-jane enough for any place and for any purpose. You can have yours snow-white with a prim edge of color or all-over bright in new variations of the three-color mode. *Just what you like.* And there's real stuff back of their surface charm. Cannon towels excel at their first duty—*drying*. They work over you gently, swiftly, efficiently. They wash better and wear longer. Cannon quality is due to finer, longer-fibered cotton . . . to close and careful weave . . . to the habit they have of keeping up with your wishes, and 'way ahead of the field. Cannon towels are as good as they look!

The really smart woman uses her brains when buying—and spares her pocketbook. She knows two sure tricks for saving towel money. First, buy a good supply when market prices are down (*look into this now*). Second, find the Cannon label, always a sign of prodigal quality at pinch-penny costs. . . . Cannon Mills, Inc., 70 Worth Street, New York City.



New Cannon ensemble sets contain matching bath towels, guest towels, wash cloths and bath mat—tied with ribbons and wrapped in transparent Cellophane. Smart stores will show you a wide selection of gay, all-over patterns in soft pastel shades. Prices for seven-piece sets range from $2 to $6. Extras may be bought separately, for as little as 59c for the bath towels. (There are other Cannon styles, to suit any taste—from 25c to $2.50 each.)

CANNON TOWELS

*Consider your Adam's Apple!!**

Don't Rasp Your Throat With Harsh Irritants

"Reach for a LUCKY instead"

Place your finger on your Adam's Apple. You are actually touching your larynx — this is your voice box — it contains your vocal chords. When you consider your Adam's Apple, you are considering your throat — your vocal chords.

What is the effect of modern Ultra Violet Rays upon tobacco? Dr. E. E. Free, one of America's well-known scientists, who was retained by us to study Lucky Strike's manufacturing process, addressing the Illuminating Engineering Society, said:

> *"The essential effect of the Ultra Violet is the production of better tobacco and of cigarettes regarded by virtually all smokers who have tested them as milder and with a lesser tendency to cause throat irritation."*

Here in America LUCKY STRIKE is the only cigarette that employs Ultra Violet Rays in connection with its exclusive "TOASTING" Process — the only cigarette that brings you the benefits of the exclusive "TOASTING" Process which expels certain harsh irritants present in all raw tobaccos.



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Your Throat Protection — against irritation — against cough

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